Vol. XXXI. No. 1.

Price, 25 ce

INIAND PRINTER



APRIL 1903



A little higher priced than other makes, but its superior qualities justify the additional expenditure



ESTON'S





Mills at Dalton, Mass.

Our Selling Agents in Chicago are

BRADNER SMITH & CO.



PHOTOGRAPHIC PAPER

Bolyoke, Mass., B. S. A.

- "Valley Paper Ce. No. 1 Bond 1903"
 No. 1 Bond Regular List
 "Commercial Bond 1903"
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 A Strictly No. edger
 "Cemmercial Linen Ledger" | Loca on the
 "Our Ledger"
 "French Linen," wove and laid
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 The Foremest of No. 1 Linens
 "Old English Linen and Bond"
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 "Old English Linea and Bend"
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 The best low-priced Linea and Bond made
 "Old Valley Mills 1903" Extra-superfine
 "Valley Paper Co. Superfine"
 As good as the best

- "Valley Forge" Flate

Extra-fine quality

THREE PAPERS ARE UNSURPASSED FOR QUALITY AND UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

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Cotablished 1801. 1901, Our Centennial.

FIRST-CLASS FLAT AND FOLDED

These papers recommend themselves as unexcelled for Correspondence, Business or Pleasure, and for Legal Blanks and Important Documents.

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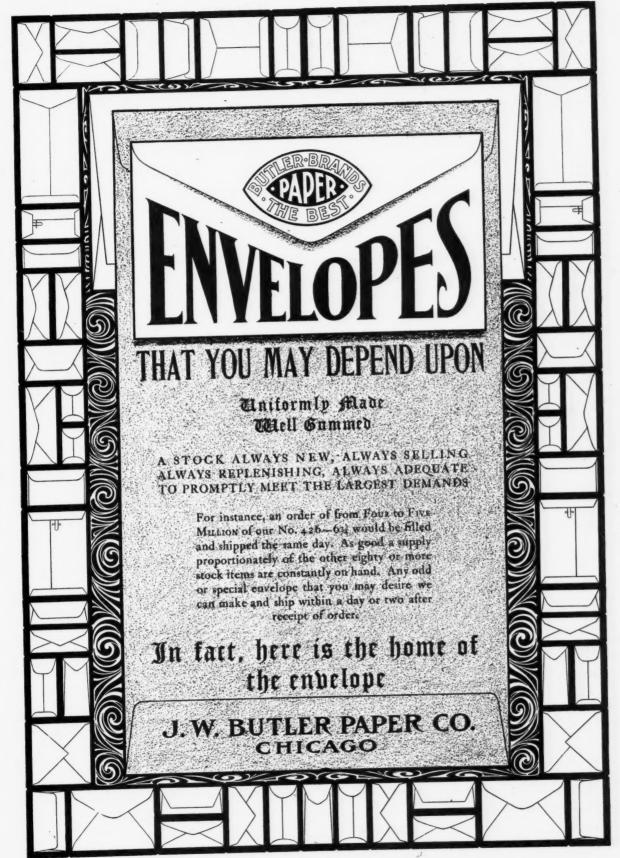
WHITE AND CREAM, ALL REGULAR WEIGHTS. CARRIED IN STOCK.

Manufactured by

DALTON, MASS., U.S.A.







The Simplex

One-Man Type Setter



These monthly Simplex pages are not advertising - they are

They are the reader's business - only secondarily ours.

When Mr. E. G. Nettleton tells about writing his copy directly in type (see letter opposite) and the saving the Simplex makes for him - that is the business of every wide-awake publisher.

When he wants to do likewise - then our business begins.

When Mr. D. A. Webster explains how one Simplex operator sets up his daily and weekly, it is the business of every small-city daily publisher to consider that proposition pretty seriously.

When said publisher wants to know what it will cost him to instal a Simplex, then it is our business to give him the information.

These two letters are only specimens. We have hundreds of similar ones.

The Simplex is not a new thing, but is "time-tried and fire-tested,"

It is not puffed up with the hot air of big-sounding promises, but has the documents to show what a money-maker and money-saver it is in hundreds of offices.

Don't neglect the matter any longer - such neglect is costing you money you could just as well save with the Simplex.

Let us tell you about it.

SEMI-WEEKLY GAZETTE

HUTCHINSON, KAN., January 27, 1903.

GENTLEMEN,— After using the Simplex a little more than a year we are satisfied in every respect. It meets the claims made for it by its manufacturers fully, as we interpreted them by the numerous testimonials, with the possible exception that it is requiring longer to become so proficient in its handling as to get the full product. Operating as we do, perhaps, it is a little difficult to say what average speed we make. We print semi-weekly and do not keep the machine running all the while. I write no more copp by hand. I usually us in the forepart of the day reading and gathering information, jotting down notes of topic and facts. In the afternoon, I have some one to justify for me and I set the type as I make the copy. When I have a good story to tell with plenty of facts, so I know what I want to say and there is no "grind" for copy, we often run out a galley of fitteen hundred ems an hour. With good copy, say reprint, we can run out a galley of fitteen hundred ems in fifteen minutes, almost any time we try. But we are still gaining in speed. I thought long ago the limit was probably reached, but it has not been even yet. We have had no breakdowns or trouble of that sort since we have had the machine, and our bill for repairs, including the duplicating of some parts we thought best to have on hand in case of loss or breakage, has not been over \$6 or \$7. Our composition would cost us, by hand, about seventy-five or eighty dollars per month, while with the Simplex it has cost us practically nothing outside the investment. HUTCHINSON, KAN., January 27, 1903.

E. G. NETTLETON.

FREE PRESS PUBLISHING COMPANY

VENTURA, CAL., January 20, 1903.

GENTLEMEN,— We bought the first Simplex brought to southern California, over one year since, and it certainly has given us good satisfaction. One operator sets all of our reading matter for a small daily and an eight-page, six-column weekly. Two are employed when we have special or extra work for the machine, and the capacity of the type setter is then nearly doubled. When we first installed our Simplex I familiarized myself with it, and have been able to make all necessary repairs and adjustments. Now the operator takes entire charge of the machine and I have scarcely touched it in three months. Our supplies and repairs cost about \$III\$ the first year. We set something over one hundred thousand ems of solid brevier each week. Cleanliness is the key-note for successful operation of the Simplex. It can not be broken with the use of ordinary carefulness. In short, we are satisfied with our investment.

The Free Press Publishing Company, VENTURA, CAL., January 20, 1903.

THE FREE PRESS PUBLISHING COMPANY, Per D. A. WEBSTER.

THE UNITYPE COMPANY

200 Monroe Street, CHICAGO

150 Nassau Street, NEW YORK

407 Sansome Street, SAN FRANCISCO

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Hamilton and Montreal

GREAT BRITAIN

L. S. Dixon & Co., Ltd., Liverpool

GUMAELIUS & KOMP, Stockholm NEW ZEALAND

NEW ZEALAND Brown & Stewart, Auckland Do you always get promptly just what you want in Old Hampshire Bond— Flats, Unruled Headings and Envelopes? If you have any trouble, write us. We can help.



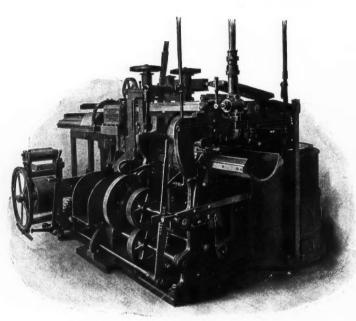
"The paper that your customers know about"

Hampshire Paper Co.

South Hadley Falls

Massachusetts

Regarding AUTOPLATE



CASTING END OF AUTOPLATE

In an address at the February Convention of the American Newspaper Publishers' Association, MR. DON C. SEITZ, of the New York World, said:

"We dress the equivalent of ten sextuple presses, four starters to the press, in about fifteen minutes, taking all delays into account. It used to take fifty minutes, and often an hour, to do all the work by hand. I

should say that in any plant of more than three sextuples, or quadruples either, the Autoplate would be as good as an additional press. Many offices base their idea of celerity upon quick starts, but the real test is a quick finish, and here is where the Autoplate comes in.

"On our Evening runs we start presses now so rapidly as to almost make it seem like an instantaneous jump, and we have decreased our running time one hour and ten minutes, which means just that much more selling time for an afternoon paper."

The work of the NEW YORK HERALD, THE NEW YORK WORLD, THE CHICAGO TRIBUNE and THE BOSTON POST is now done by AUTOPLATE MACHINES, while other leading papers throughout the United States have Machines under order.

THE CAMPBELL COMPANY

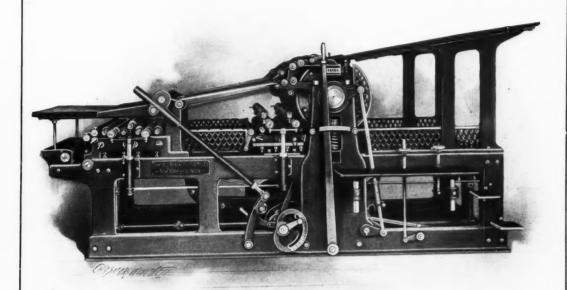
HENRY A. WISE WOOD, President

334 Dearborn St., Chicago

189 Fleet St., London, E. C.

5 Madison Ave., New York

THE "CENTURY"



Making Money.—How?

When you can decrease the time required for make-ready—

When you can increase the life of your type and plates-

When you can pull fewer try-sheets, and so save paper—

When you can use less ink with as good results-

When you can increase the number of printing impressions a day— The time is ripe.

With the "Century," and the "Century" only, these things can be done. Try one and be convinced.

The "Century" is the best built, fastest, most mechanically accurate and highest priced two-revolution press on the market.

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

334 Dearborn St., Chicago 189 Fleet St., London, E. C.

5 Madison Ave., New York



ME HARRIS— AUTOMATIC PRESS COMPANY



A Small Matter.

THAT "Ink is the smallest item in the job" is an axiom with printers.

The saving which the HARRIS ROTARY PRESSES make in ink is a very small fraction of what they save in labor, yet according to

the figures of a who knows whereof Harris Rotary will itself in the make in ink alone—an no means monopolize sure this is a long-economy will appear

The reason why the same color with other jobbing press

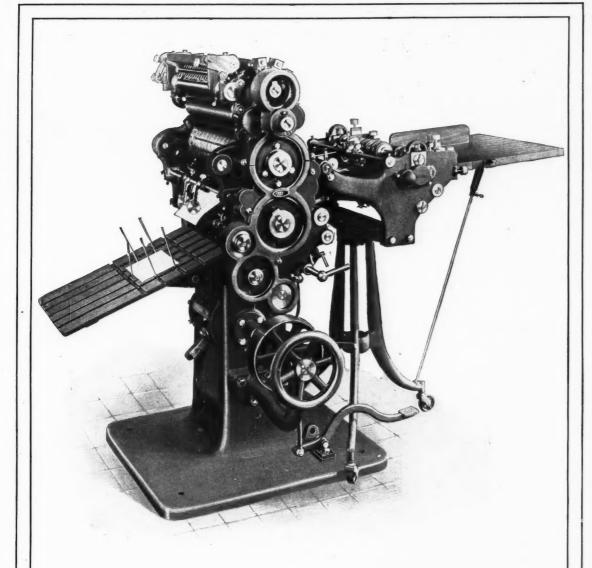


Buffalo printer, he speaks, his new in three years pay for saving which it will on one large order order which will by the press. To be run order, but a like in short runs.

the HARRIS gets less ink than any is probably to be

found in its uncommonly fine system of distribution, although other points of the press may make to the same end.

But what shall be said of a machine whose speed and labor-saving qualities are so great that an economy which makes it cost its owner nothing at all after three years is the smallest of its recommendations?



For full particulars as to feeding and printing automatically, swiftly, economically and well ordinary separate cut sheets (long or short runs) at speeds of from five thousand per hour up, address

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO - OLD COLONY BUILDING

NILES, OHIO NEW YORK-26 CORTLANDT STREET

For machines in countries other than the United States and Canada, address the Anglo-American Inventions Syndicate, Ltd., 19 Cursitor Street, Chancery Lane, London, E. C., England.

The "O" circle is the symbol of "Perfection."



The "O" stands for "Oswego Made."

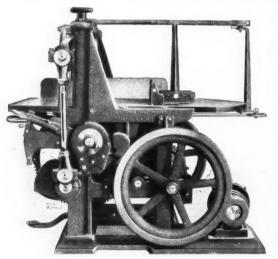
Paper Cutting Machine Specialists

Using—thirty years' experience
And—a specially equipped machine factory

To Produce NOTHING BUT

Brown & Carver Cutting Machinery

SIZES READY APRIL, 1903: 32-in., 33-in., 34-in., 38-in., 44-in., 50-in., 57-in., 63-in., 68-in., 74-in.



88-INCH MOTOR DRIVEN

TYPES

- LABEL (i. e. Auto and Hand and Foot Clamp).
- AUTOMATIC (i. e. Self Clamp and Foot Treadle).
- MILL AUTOMATIC.
- PLAIN AUTOMATIC.
- HAND CLAMP (also New Type with Treadle).
- -COMBINATION HAND and POWER.
- SMALL POWER.

GOLD MEDAL Award of Highest Merit Buffalo, 1901

OSWEGO MACHINE WORKS, Oswego, N.Y.

STORES CHICAGO, ILL., 321 Dearborn Street—J. M. IVES, Manager. LONDON, ENGLAND, 23 Goswell Road—ANDREW & SUTER.

VAN ALLENS & BOUGHTON, 17 to 23 Rose Street, New York. Thos. E. Kennedy & Co., 337 Main Street, Cincinnati, Ohio.

AMERICAN TYPE FOUNDERS Co., 405 Sansome St., San Francisco, Cal. Miller & Richard, 7 Jordan Street, Toronto, Ont.

AMERICAN TYPE FOUNDERS Co., 606-614 Sansom Street, Philadelphia, Pa.

THE MONOTYPE

- **SOME ARGUMENTS** are unanswerable. The two pages immediately following form together one of these arguments. They were set up by **The Monotype**, and prove beyond any manner of doubt that a machine which can, in the ordinary way of business in a commercial establishment, set type in this fashion has no rival.
- The Specimens here appearing were composed in the establishment of the WYNKOOP HALLENBECK CRAWFORD CO., of New York City, and are chosen practically at random from the firm's regular output of job-work. Page 2 is transferred bodily from the Annual Report of one of the leading Railroads. The points to which attention is particularly requested as being those wherein The Monotype outdistances the work of any other machine upon the market are these:
 - The Width of the Matter, far exceeding that which it is possible to set by any other machine.
 - The Varieties of Measure, attention being called to the fact that all these varying measures are set at one operation, also to the accuracy of the box headings and the tabular work in general.

On page 3 are two specimens, the upper one of which emphasizes the capacity of **The Monotype** to handle unusually wide measures. This is 40 ems pica wide, but the machine can easily accommodate 42 ems. The latitude allowed by **The Monotype** in the use of differing type-faces is also to be noted, as exemplified on page 2.

The lower specimen on page 3 renders more obvious this last named advantage, possessed only by **The Monotype**. Here the variety of type-faces is almost startling: Upper and lower case in Antique, upper and lower case and small caps in Roman, are used at the will of the operator without checking the speed of composition for an instant.

WOOD @ NATHAN CO.

SOLE SELLING AGENT

1 Madison Avenue

New York City

REVIEW OF TRAFFIC.

Products of Agriculture	AVERAGE MILES OPERATED.	ERAGE MILES OPERATED. 1899 6,912.12		1900 7.545 · 17		1 901 8,654.97	
Products of Mine	FREIGHT TRAFFIC CLASSIFIED	Tons		Tons		Tons	Per Cent.
Tons of Company's freight carried 2,699,267 21.3i 3,221,304 21.1i 3,658,470 19. Total tons carried 12,669,814 100.00 15,256,989 100.00 18,572,668 100.00 15,256,989 100.00 18,572,668 100.00 15,256,989 100.00 18,572,668 100.00 15,256,989 100.00 18,572,668 100.00 15,256,989 100.00 18,572,668 100.00 15,256,989 100.00 18,572,668 100.00 15,256,989 100.00 18,572,668 100.00 15,256,989 100.00 18,572,668 10	Products of Animals Products of Mine Products of Forest Manufactures Merchandise	580,351 1,351,172 1,482,776 2,418,418 1,122,608	4.58 10.67 11.70 19.09 8.86	573,533 1,512,736 2,252,676 2,606,268 1,144,918	3.76 9.92 14.77 17.08 7.50	636,677 2,116,038 2,825,050 3,156,045 1,327,749	23.23 3.38 11.40 15.22 17.01 7.15 2.91
Tons of commercial freight carried one mile	Tons of commercial freight carried	9,970,547 2,699,267					80.30
Tons of Company's freight carried one mile	Total tons carried	12,669,814	100.00	15,256,989	100.00	18,572,668	100.00
Number of through and local passengers carried 7,486,167 8,993,269 11,506,000 Number of ferry—suburban passengers carried 14,253,748 5,348,722 15,910,023 Total number of passengers carried 21,739,915 24,341,991 27,416,113 Number of through and local passengers carried one mile 532,179,588 674,848,563 786,895,220 Number of ferry and suburban passengers carried one mile 132,680,034 142,485,119 148,248,106 Number of passengers carried one mile 664,859,622 817,333,682 935,143,326 Number of passengers carried one mile, per mile of road 71.09 miles 75.04 miles 935,143,326 Average distance carried—through and local passengers 9,31 9,22 9,32 9,32 Average amount received from each through and local passenger \$13,041,859 \$15,852,802 \$7 \$18,862,094 27 Average receipts per passenger per mile—through and local passenger \$1 60 \$1 64 \$1 54 Average receipts per passenger per mile—through and local 2,251 cents 2,180 cents 2,246 cents	Tons of Company's freight carried one mile Total tons carried one mile Tons per mile of road—all freight Average distance hauled—all freight Receipts from commercial freight Receipts from Company's freight Total receipts—all freight Average amount received from each ton—commercial freight Average receipts per ton per mile—commercial freight Receipts per mile of main track—all freight Receipts per train mile—all freight Average tons per train—all freight (per train mile) Average tons per train—all freight (per traffic mile)	488,370,608 3,942,364,972 570,355 311.16 miles \$32,717,704 56 \$2,014,139 79 \$34,731,844 35 \$3 28 .947 cents \$5,025 26 \$2 34 264 89 225 93		700,291,381 4,688,751,573 621,424 307.31 miles \$38,183,673 51 \$1,631,927 01 \$39,815,600 52 \$3 17 .957 cents \$5,296 97 \$2 51 295 30 241 85		4,873,257,728 821,512,912 5,694,770,640 653,802 321,27 miles \$48,564,840 22 \$1,666,242 69 \$50,231,082 91 \$3 45 .997 cents \$5,803 73 \$2 69 305 34 254 23 17 38	
Number of ferry—suburban passengers carried 14,253,748 21,739,915 24,341,991 27,416,113 27,416,113 21,739,915 24,341,991 27,416,113 27,416,113 21,739,915 24,341,991 27,416,113 27,416,113 21,739,915 24,341,991 27,416,113 27,416,113 21,739,915 24,341,991 27,416,113 27,416,113 21,739,915 24,341,991 27,416,113 27,416,11	Passenger Trappic	1899		1900		1901	
Receipts per mile of main track	Number of ferry—suburban passengers carried Total number of passengers carried Number of through and local passengers carried one mile Number of ferry and suburban passengers carried one mile Total passengers carried one mile Number of passengers carried one mile Number of passengers carried one mile, per mile of road Average distance carried—through and local passen- gers Average distance carried—ferry—suburban Average distance carried—all passengers Receipts from passengers Average amount received from each through and local passenger Average receipts per passenger per mile—through and local Total receipts of passenger trains Receipts per mile of main track Receipts per train mile	14,253,748 21,739,915 532,179,588 132,680,034 664,859,622 96,188 71.09 miles 9.31 30.58 \$13,041,859 55 \$1 60 2.251 cents \$16,130,157 48 \$2,333 46		5,348,722 24,341,991 674,848,563 142,485,119 817,333,682 108,325 75.04 miles 9.22 " 33.60 " \$15,852,802 87 \$1 64 2.180 cents \$19,068,710 93 \$2,527 28			

Default. After one year's default in the payment of interest or sinking fund payment or default in the payment of principal or in respect to any other covenant the Trustees may take possession and operate the property, or upon like default the Trustees may, and upon the request of holders of \$200,000 of the bonds shall, sell the property at public auction after three months' notice and apply the net proceeds to the payment of the principal and interest ratably. In case the property be sold as authorized, the principal of all the bonds shall become due and payable.

Note.—At a meeting of the Directors held January 3, 1876, it was voted that the bonds issued under the above mortgage shall not exceed \$20,000 for each mile of main track to a point in or near San Antonio, Tex., including a branch to New Braunfels, if the main line does not go by way of that town; in other words, that no bonds shall be issued under that mortgage for extensions, reserving to the Company, however, the right to issue bonds on any such extensions and secure the same by an independent first mortgage, notwithstanding anything contained in said mortgage.

Interest February 1 and August 1, free from United States government tax.

June 1, 1880, payable June 1, 1905.

Trustees named, Andrew Pierce and George F. Stone.

On February 1, 1878, a supplemental mortgage was executed containing the above vote of the Directors and also conveying to the Trustees all the lands that have been or may be hereafter acquired along the line of road limited by this Indenture by virtue of any general or special act of the Legislature.

Authorized issue, \$1,000,000.

Property mortgaged, From Harrisburg and Houston to San Antonio, together with the bridges, equipment, depots and depot grounds and other lands occupied by said Railroad, also income and franchises appertaining to the same; also including all lands that have been or may be hereafter acquired by virtue of any general or specific act of Legislature for the construction of said line of road.

Default. After six months' default in the payment of principal or interest the Trustees may, and upon the request of the holders of not less than \$200,000 of the bonds shall, sell the property at public auction after at least sixty days' notice and apply the net proceeds to the payment of the principal and interest ratably.

(Specimen of wide-measure composition done on the Monotype.)

BENEVOLENT SOCIETIES, ASYLUMS AND HOMES.

Ottilie Orphan Asylum Society of New York (formerly Orphan Asylum of the Reformed Churches of Brooklyn and New YORK) (incorp. 1892), Forest ave., East Williamsburg, Brooklyn. For the care and disposal of orphan, half-orphan, or destitute children, particularly of German Evangelical church members. Supported by voluntary contributions and annual membership fees. Rev. H. Schenk, Supt.

Private Home for the Treatment of Female Alcoholic Habitues, 140 South Portland ave. To effect their cure by medical care. Agnes Sparks in charge.

Roman Catholic Orphan Asylum Society, 44 Court st., Brooklyn. For relieving the poor, protecting and educating orphan and half-orphan children. John T. Breen, Secretary. Maintains also

St. John's Coney Island Summer Home, Surf ave. St. John's Home, St. Marks and Albany aves.

St. John's Protectory, Hicksville, L. I.
St. John's Asylum, Willoughby and Sumner aves.
St. Paul's Industrial School, Clinton st.

St. Agnes' Home for Destitute Children, Pacific st., near Rockaway Under the care of the Sisters of the Good Shepherd.

St. Malachy's Home, Van Sielen and Atlantic aves. For the care of Roman Catholic orphans and destitute children from two to sixteen years old. In charge of the Sisters of St. Joseph. Rt. Rev. C. E. McDonnell, D.D., Pres. Sister M. Ambrose, Superior.

Sheltering Arms Nursery of Brooklyn (incorp. 1873), 157 Dean st. For the care of infants and destitute children up to seven years of age. Sam'l A. Wood, Treas.; Robt. W. Skinner, Sec.

Society of St. Vincent de Paul, Particular Council of Brooklyn (org. 1857). Objects: 1st, the practice of a Christian life; 2d, to visit the poor at their dwellings and to carry them succor in kind; 3d, to promote the elementary and religious instruction of poor children; 4th, to distribute moral and religious books; and 5th, to undertake any other charitable work to which their resources are adequate. any other chartable work to which their resources are adequate. Its headquarters are in Paris. Rt. Rev. Mgr. P. J. McNamara, V. G., Spiritual Director; T. W. Hynes, Pres.; P. O'Connor, Treas.; C. J, Dellahunt, Sec. Meets at St. Vincent's Home for Boys, 7 Poplar st., 2d Thursday of each month.

State Charities Aid Association, Kings County Visiting Committee. A Special Committee, consisting of Mrs. Tunis G. Bergen, Mrs. Daniel C. Hood, and Mrs. Henry R. Pierson. To study the "placing

MONOTYPE

ADVANTAGES:

- THE MONOTYPE is the only Type-Setting Machine that meets ALL the requirements of both book and job composition.
- THE MONOTYPE does practically all that the hand compositor can do, and does it far better and more cheaply.
- THE MONOTYPE makes its own type for each new job, and does this as perfectly as the typefounder can do it.
 - ---IT SETS SINGLE TYPES, and thus renders the work of correction simple and speedy.
 - ——IT SUPPLIES A PERFECT PRINTING SURFACE, and reduces the work of making ready on the press to a minimum.
 - ——IT ELIMINATES DISTRIBUTION, also obviates the need of electrotyping, and
 - -SAVES MUCH TIME, more money, and a thousand vexatious worries.
- **THE MONOTYPE** is the only Type-Making and Composing Machine upon the market.

NOTE.—If these advantages are not quite clear to you, write us about them.

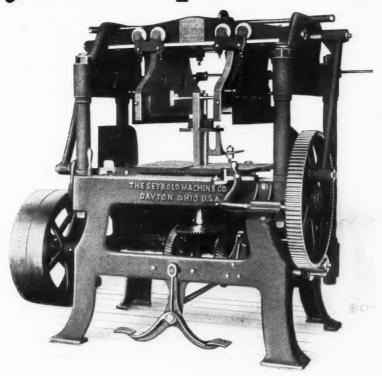
WOOD @ NATHAN CO.

SOLE SELLING AGENT

1 Madison Avenue

New York City

Seybold Duplex Trimmer



Seybold Patent, No. 594.490, Nov. 30, 1897.
" No. 627,598, June 27, 1899.

Seybold Patent, No. 627,600, June 27, 1899. Other Patents Pending.

Why not let your operator double his output in trimming?

Do you realize what trimming two edges at once means?

It means TWO CUTS to trim FOUR SIDES with only one turn of the table.

THE SEYBOLD MACHINE CO.

MAIN OFFICE AND FACTORY, DAYTON, OHIO, U. S. A.

NEW YORK. CHICAGO. LONDON. BERLIN

J. H. Schroeter & Bro., Atlanta, Ga., Southern Representatives.

THE J. L. MORRISON CO., TORONTO

____ Patentees and Builders of ____

HIGH-GRADE MACHINERY FOR BOOKBINDERS PRINTERS, LITHOGRAPHERS AND PAPER MILLS



1 325 SOUTH ST., CINCINNATI 345 DEARBORN ST., CHICAGO 147 PEARL STREET, BOSTON



MORE—hundreds of tons—of H. D. have been sold than any book ink made.

QUALITY--- the reason.

THE QUEEN CITY PRINTING INK CO.



promotes good will in the Cutting Room

Saves money in the Grinding Room

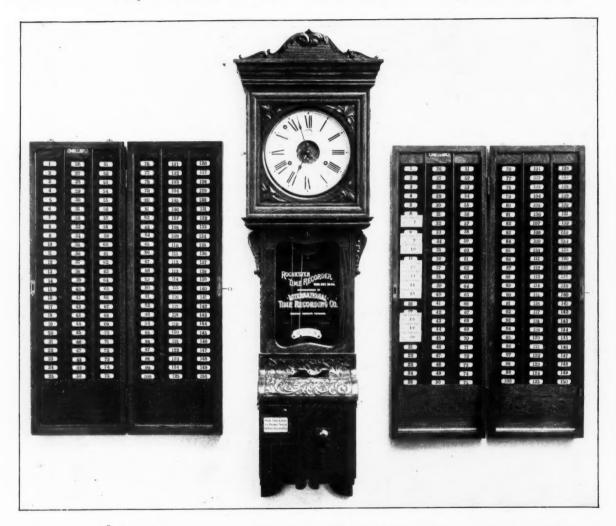
Is a better investment than many cheap ones

MICRO-GROUND KNIVES are the BEST

LORING GES & CO.

Worcester, Mass. U.S.A.

The Rochester Card Recorder



THE MODERN TIME-KEEPING SYSTEM

BUILT IN WEEKLY, TWO-WEEKLY AND SEMI-MONTHLY STYLES AND GIVES A COMPLETE RECORD OF THE TIME ON AN EMPLOYE FOR THE FULL PAY PERIOD ON A SINGLE CARD. \sim \sim NO OTHER SYSTEM CAN DO THIS

It is the Card System with all its advantages adapted to the requirements of an Automatic Time=Keeping System

CHICAGO, March 5, 1903.

INTERNATIONAL TIME RECORDING Co., Binghamton, N.Y.:

Gentlemen,—We have had two of your Rochester Time Recorders in use in our establishment for about three years, and have found them a reliable, accurate and convenient method of keeping the time of our employes.

Yours truly,

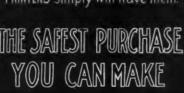
THE HENRY O. SHEPARD CO.

INTERNATIONAL TIME RECORDING CO., Binghamton, N.Y.

18000 IN ALL THE WORLD

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THE SAFEST PURCHASE



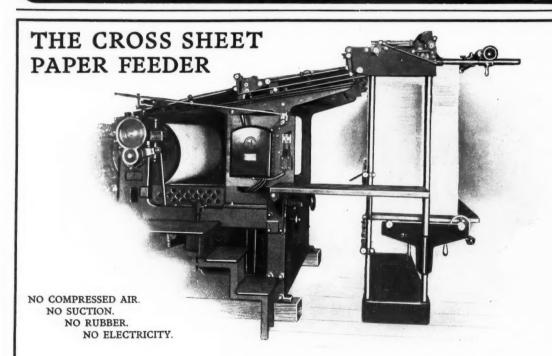
THE CHANDLER & PRICE PRESS THE CHANDLER & PRICE CO. CLEVELAND OHIO U.S.A

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You are old, Father William, the young man said, And I care much for what you may think; Please consider and tell me from out of your head What you think of this Buffalo Ink.

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But Buffalo Ink proved to give the best tone,
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Who always aims to be the best printer. He uses modern ideas, latest inventions and up-to-date methods. The use of the Sprague Motors has enabled many a printer to pass his competitor and get the job. These motors can be adapted to old or new presses and allied machines, and are economical, reliable, clean, safe and are universal favorites because of their high efficiency and great durability. They afford better facilities for doing good work at reduced cost. Write for illustrated pamphlet No. 3211.

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E know you wish to rise in your profession. How do you propose to get higher up? It is the business of this School to show you how. Not only do we propose to show you how to get higher up, but we mean to put you there. Will you let us? We have tried to indicate how we can

be of service to printers, in the advertising pages we have inserted in the printing-trade papers. The responses have been coming in steadily, and we are already proud of the size of our class.

But we want more; we hope the class will have one or more pupils in every good printing office. We promise distinct and large benefit to every pupil. If you are a printer "at the case," you can stay there or get to a foreman's desk, just as you choose. You cannot get a foremanship unless you are fitted for it. We will fit you.

One of the best features of our course is the opportunity it offers to all to ask questions. Thus we will be giving each pupil individual instruction—just the assistance he knows he wants.

Do not you wish to know some particular thing about your work? If you are our pupil, ask us. If the answer given is not just what you need, ask us again. If we cannot finally fully satisfy you we will refund the fee you have paid.

If you are in earnest in wishing to add to your knowledge and improve your condition, we can help you to do it.

If you don't know all about our course and our terms, ask for our prospectus. It tells.

The American Correspondence School of Typography
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New York City

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HE courses of The American Correspondence School of Typography have been planned to give suggestions and examples, in every line of printing, that will be of interest and value to master printers. We endeavor to make a careful survey of the whole field for each topic we treat. We do not hesitate to buy material—manuscript and examples—when necessary. We honestly believe that each one of our lesson sheets will prove to be worth twenty times its cost to every progressive master printer.

The printing business is progressing by leaps and bounds. Look back ten, twenty, thirty years. Can't you see the tremendous advance? The improvement must go on. Printing is now an art—the best printing. If you are not among the best printers you will find yourself losing ground. You can only advance by advancing.

What this course aims to do for the master printers is to epitomize the evidences of progress for them, so that instead of going through many volumes, and studying periodicals and stray specimens tediously, ramblingly and aimlessly, an earnest hour's study will give them the gist—the kernel—of the progress made in each branch treated.

These courses are primarily intended for the education of working printers, but as they purpose to present the best examples of work obtainable, and set forth the most advanced methods, they offer the master printers exceptional facilities for keeping well up with the times; and they will furnish numerous suggestions that can be so utilized as to turn them into cash. Try these lessons a year. Give them the honest and earnest study they will deserve. You will find that they will be worth to you not less than twenty times their cost.

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Steelplate,
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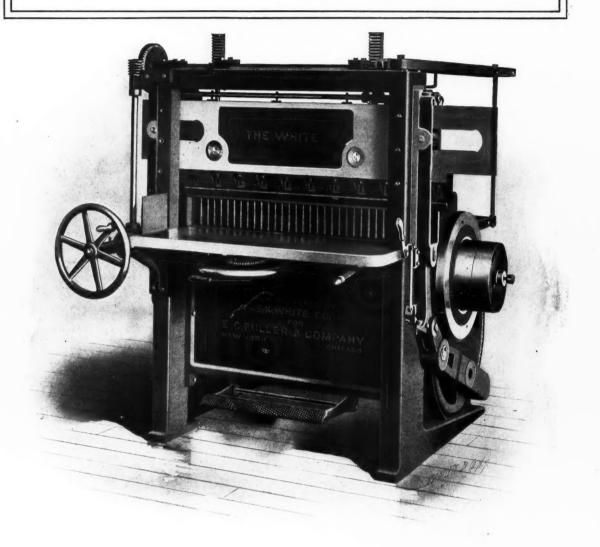
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The Best Paper Cutter Ever Produced

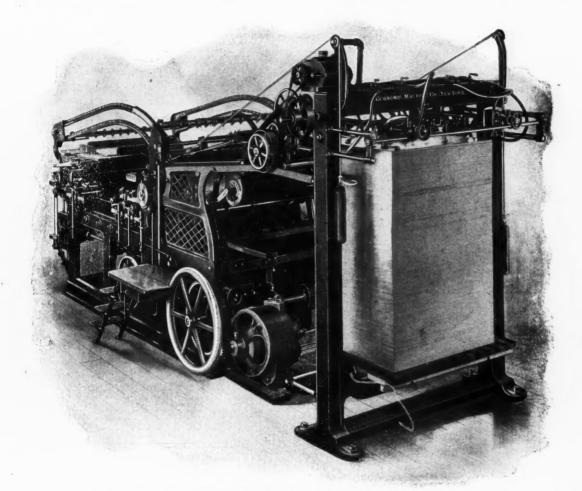
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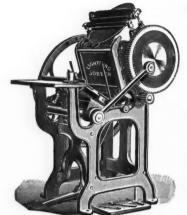


The above cut shows the "Economic" Feeder as attached to nineteen stop-cylinder front-delivery printing presses at Ladies' Home Journal office, Philadelphia, Pa.

VER two thousand "Economic" Feeders in daily use attached to printing presses, folding machines and ruling machines. Can be attached to any make or style of cylinder printing press and will give an increase in production over hand-feeding of from ten to twenty-five per cent, according to speed of the press, without increasing the speed. Absolute register, saving in wastage of paper and the convenience of having a feeder always ready, are advantages a printer will appreciate. All press-feeding machines are equipped with simple automatic devices for stopping or tripping the press, detecting two sheets, preventing imperfect register or damage to plates.

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Gentlemen,—*** As to the press I have nothing but the highest praise for it. When we got lubricator worked thoroughly into all the moving parts it commenced to run like a sewing machine, and has run smoothly, easily and noiselessly every day. *** I find it meets every claim made for it. A couple of days since I put on an eighth-sheet with three wood lines in it. I was a little afraid at first of straining it, but put on the impression and it carried the form without the slightest creaking or jar. I have been considerably surprised at the speed at which it will run. I had thought that one thousand an hour with the treadle would be the maximum, but have turned out stationery at a speed of from 1,200 to 1,500 ere since I put it in. I never saw a Lightning Jobber till mine reached here. I wrote to some of its users whose testimonials are given in your pamphlet and received the very highest recommendations regarding the Lightning Jobber. It took a good many evenings to decide to purchase one, but I did, and now from all appearances, I will be everlastingly glad for my decision.

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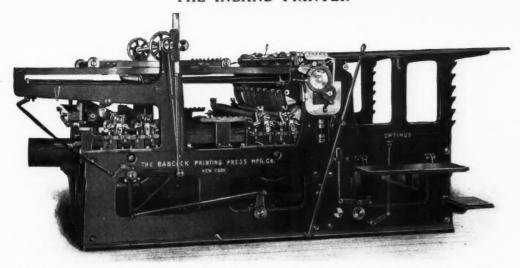
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The cause of one man's failure in the printing business was said by a shrewd manager to be: "He did not fire the poor help quick enough, nor raise the wages of the good soon enough. The poor ones staid, and the good ones left for better jobs."

Would it not be wise to fire the poor machines that consume unreasonable time in makeready; that work slowly and indifferently; that produce the grumbling customer, and do it quick enough? Just now they are more valuable in trade than they will be by and by.

Would it not be wise to get the best, the up-to-date; to get a press that will both save and make time, money and customers, and do it soon enough?

The Optimus is the only machine meeting fully the most exacting demands of the modern printer in economy, amount and character of production. There is not a condition it does not fill. It is undeniably superior.

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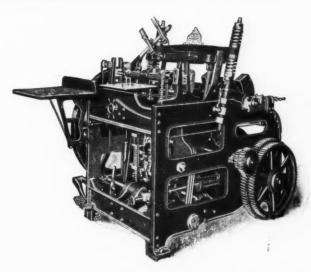
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TO

358 and 360 Pearl Street NEW YORK The Crawley Rounder and Backer is the greatest money-saver in the bindery.

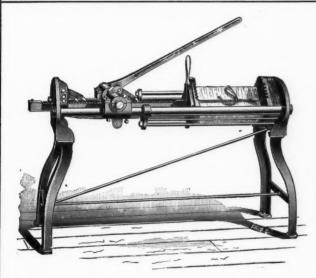
The Crawley Rounding and Backing Machine



Workmanship on Crawley's Rounder and Backer is A No. 1, while the work it does is superior to all other methods.

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Requires no belts or pipe connection, but is a portable press, very easily moved from place to place.

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This foundry has been making Type continuously for a hundred years, and is truly a pioneer in the trade. Type made by the "Farmer Foundry," consisting of the best Modern and Old Style faces, is used in the finest books published. Its Display Faces and Borders are seen in the best known publications, and are used in nearly all the leading American printing houses.

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The reason our capacity for manufacturing Leads Slugs and Metal Furniture is continuously taxed to the utmost, is because of the perfection we attain in these goods. We know that the benefits of point system Type are practically lost if Metal Furniture, Leads and Slugs used in connection are not accurate to guage.





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We make only one style of Lettering Pallet, the "New York," which has the advantage over others of clamping the

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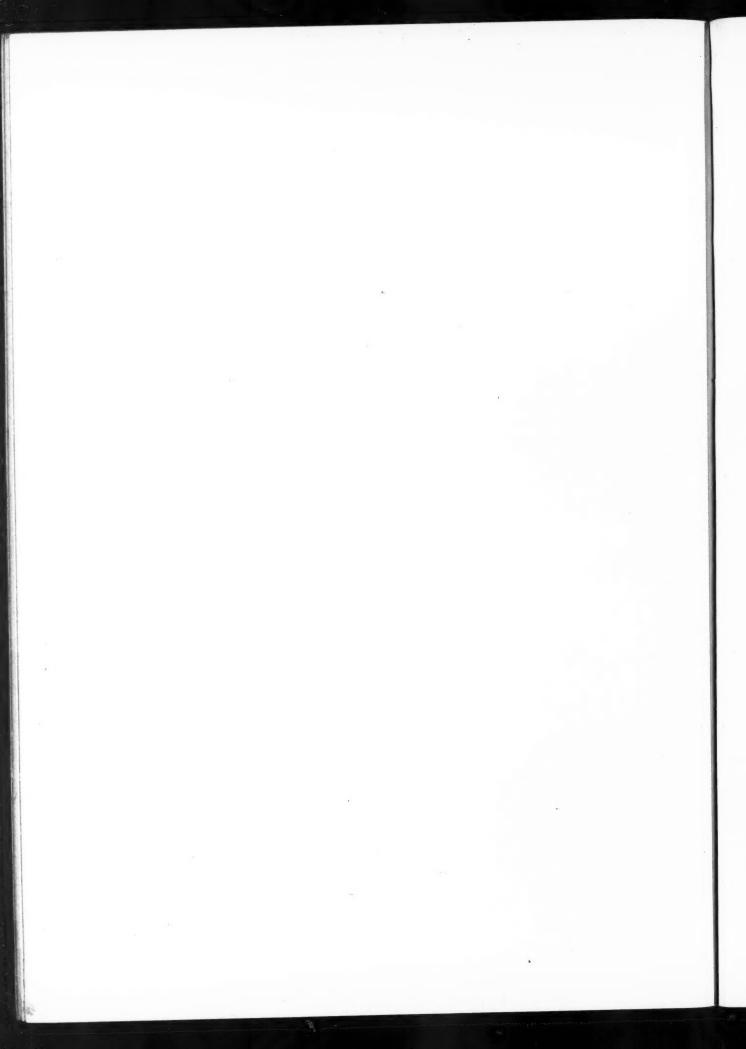
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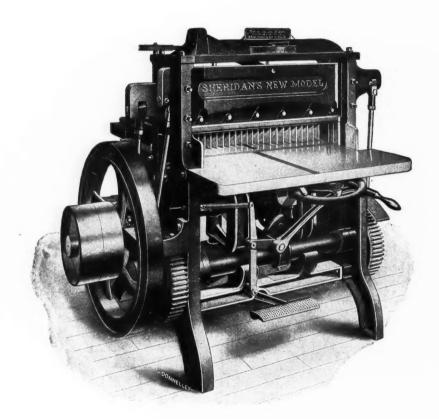
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In 17x22, 19x24 and 17x28.

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We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a black of exceptional merit.

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Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.



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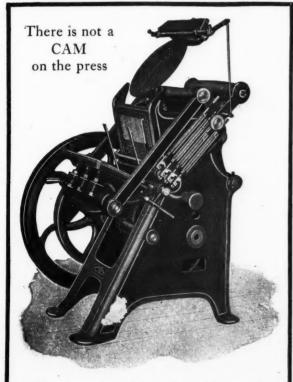


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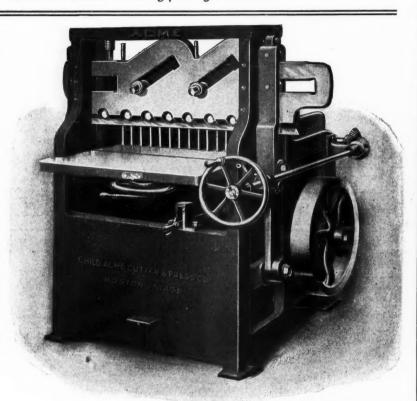
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Send for full particulars to our nearest office.

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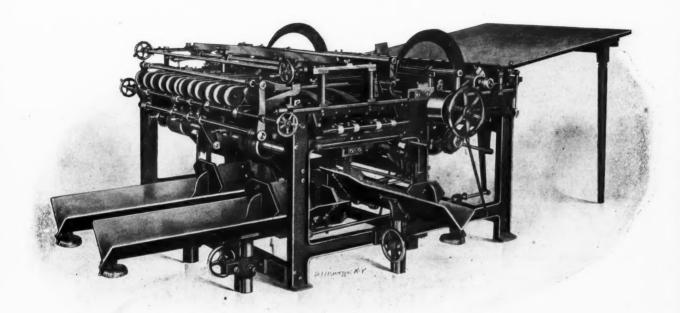
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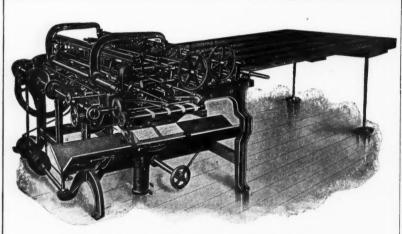
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The widespread interest which at present exists among printers, publishers, and Its Claim all lovers of fine printing in the Art of Printing warrants the belief that a magazine conducted upon the highest plane, containing articles upon general subjects Existence relating to the field it enters, written by the best-known authorities, and demonstrating by actual examples the best work which is today being issued from the foremost printers and their allied branches, possesses a just claim to existence.

The technical side of printing is already admirably covered by the trade journals To of the day. This magazine will demonstrate by examples, bound in as inserts or Demonstrate upon mounts, rather than by explanation. These inserts will represent the actual by Example work, printed upon its own paper, of the leading printers, both book and commer- rather than cial, in America, and will consist of representative title-pages, interesting samples bu of attractive book-pages, engravings, color-work, general printing, etc., together Description with reproductions of fine bindings and cover-designs.

The letterpress will consist: first, of leading articles by the best-known men of The letters of the day, upon subjects relating to the Art of Printing; second, articles Letterpress upon timely subjects by writers of authority; and thirdly, comment upon the exhibits of printing, illustrating, or engraving contained in each number.

The first issue of The Printing Art was under date of March. The leading The article was by Dr. Richard Garnett, C.B., late Keeper of Books at the British March Museum. Another article dealt with "Modern 'Special' Types," illustrated by Issue European and American faces. The insert examples consist of pages of the new Elizabethan Shakspere printed by Theo. L. DeVinne & Co., New York; folders by George H. Ellis Company, Heintzemann Press, Boston, and the University Press, Cambridge. The book-page examples were composed by the Gilliss Press, Theo. L. DeVinne & Co., New York, and the University Press, Cambridge.

The April issue contains important articles and notable examples of typography The and color-work, including an article, "About Pages and Margins," by Theodore L. April DeVinne. This is illustrated by diagrams showing methods of determining book- Issue page proportions and margins. The frontispiece is in photogravure, engraved and printed by John Andrew & Son, Boston. Other features are book and catalogue pages and typographic models by D. B. Updike (The Merrymount Press), Bruce Rogers, of the Riverside Press, George H. Ellis Company, and Southgate Press, Boston; and others.

THE INLAND PRINTER

To Printers, Publishers, Book-lovers and Buyers of Printing

THE distinctive form of a publication demonstrating by example gives a double interest to THE PRINTING ART. It affords models and information as to processes and materials for those directly concerned, and suggestion as to styles and standards for the large number who, in all lines of business, must by necessity keep in touch with printing. The following cordial expressions from those whose judgment is highly valued indicate the manner in which the publication of The Printing Art has been received:—

The Printing Art exceeds my expectations. It shows that the field for the exercise of ingenuity is as great in book- as it is in job-work. I am sure it will give teachings that are much needed by compositors who have hitherto regarded book-work as the plainest of plain composition, that gives small opportunity for the exercise of taste and skill.— Theo. L. De Vinne, New York.

We are in receipt of the first number of The Printing Art and we cannot compliment you too highly upon it. It is the first time a printer's magazine has been issued that is of real benefit to the printer. — Thomas E. Donnelley, President, R. R. Donnelley & Sons Co., Chicago.

The first number of The Printing Art has just been examined with the utmost satisfaction. It is a splendid beginning. The new Magazine springs full-armed not only from the head of Jove but to the head of the procession! Let me present my most hearty congratulation upon your conspicuous success.—Henry Turner Bailey, of the Massachusetts State Board of Education.

I have just received the first number of The Printing Art and hasten to write you my deep satisfaction with it. I foresee great enjoyment in its careful study, and, more than that, a great deal of help to my studious people here who enjoy with me evidences of the good work of others in this great but neglected art of ours. — J. Horace McFarland, of J. Horace McFarland Co., Harrisburg, Pa.

Allow us to congratulate you for the taste, ingenuity, and artistic workmanship displayed in the first number of The Printing Art. — Summers Printing Co., Baltimore, Md.

The first number of The Printing Art arrived this morning, and we are overwhelmed with admiration and surprise at your achievement. No magazine in the world has attained such a high mark. I congratulate you on what seems to be in every way a triumph for the Art of Printing.—James E. Dunning, Managing Editor, *The Evening Advertiser*, Portland, Me.

A warm welcome awaits The Printing Art. It is of value alike to the printer, the book-lover, and those who are indirectly concerned with good printing. Boston may well feel proud of this new addition to the literature of the Art of Printing. — The Boston Transcript.

The complete file of The Printing Art will be a comprehensive exhibit of printing and allied arts. For a limited period orders for subscription dating from Vol. I., No. 1 (March, 1903) will be filled. The Annual Subscription to all countries within the Postal Union is \$3.00.



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A SCOOP.

THE Inland Printer

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Vol. XXXI. No. 1.

CHICAGO, APRIL, 1903.

HOW SAMUEL E. KISER BECAME A HUMORIST.

BY FORREST CRISSEY.



FTEN the inquiry is heard:
From what source are the ranks
of America's writers mainly
recruited? To the initiated
there is but one answer to this
question. Beyond doubt the
newspaper offices, and especially
the "country print-shops," grad-

uate more men into the literary craft than enter it from all other vocations or callings. Because of this fact, The Inland Printer proposes to present its readers with a series of short character studies of some of the writers who have recently made national reputations while serving in the great training school of the printing-office.

One of the most interesting of these newcomers into the literary field is Samuel E. Kiser, whose column of "Alternating Currents," in the Chicago *Record-Herald*, is one of the most delightful and widely read "department features" published in any American newspaper.

A true humorist is a rare literary acquisition. Mr. Kiser is all of this—and much more—for he mingles with his humor a delicate vein of pathos which has the homely human quality that goes straight to the heart. There is the right ring in his more serious verses that makes a sure appeal to the heart, and exalted literary tastes are not necessary to the appreciation and enjoyment of Mr. Kiser's poems. Any person who can spell out English print can get the core of this poet's meaning and will not fail to be touched by the sentiment that lives in his simple lines.

Although by no means the best thing he has done, the following verses from a recent issue of *Harper's Magazine* will give a fair idea of Mr. Kiser's powers in the realm of serious verse:

POVERTY.

"The people call him rich: his lands Stretch very far and very wide; They call him rich, yet there he stands Ill-clad and bent and hollow-eyed.

"The people call him rich: his gold Is piled in many a yellow heap, But he is all alone and old, And when he dies no one will weep.

"They call him rich, but where he dwells
The floors are bare, the walls are bleak:
They call him rich; he buys and sells,
But no fond fingers stroke his cheek.

"They call him rich: he does not know
The happiness of standing where
Sweet winds across the meadows blow
And toss the verdant billows there."

The story of how Mr. Kiser came to desert the telegraph operator's key for the desk of the newspaper reporter is well worth recording. He was holding a position as "press operator" in the office of the Cleveland *Press*, earned a good salary and lived at one of the most fashionable boarding-houses in the city. Through daily association with newspaper men he had gradually acquired an itching to try his hand at the work, but the opportunity and inspiration for a start seemed to be lacking and consequently he plodded along at the key, vaguely waiting "for something to turn up."

One winter morning, when the thermometer stood at 20 degrees below zero, he arose to find that the queen of the dining-room force had eloped with the janitor. As a result of this romantic episode, the furnace, the grates and the kitchen range of the boarding-house were fireless and the boarders fled shivering back to their beds or went out to get their breakfast at public restaurants.

Mr. Kiser's keen sense of humor at once grasped the absurdities of this situation and at the office he found time enough between press dispatches to write an account of the occurrence. It described the indignation of the shivering boarders, touched upon the coolness which the episode had caused between the newly married husband and wife who occupied the front parlor, and told how the "high C" of the operatic soprano had been frost-bitten.

As the city editor eagerly published the article and declared it was "good stuff," Mr. Kiser felt that he had made a fine beginning, and looked forward to the jolly time he would have that evening, at the supper table, in hearing the comments of the boarders on his "maiden effort" as a newspaper man. That the boarders, and even the landlady, could fail to enjoy the humor of the sketch did not for a moment occur to the "budding journalist."

At the door of the boarding-house he was met by its proprietor, whose blazing eyes prepared him for what followed.

"You are a mean, low, nasty-spirited thing," declared the landlady, "and your trunk is in the hall waiting for you to get out. You can't spend another night under my roof."

He attempted to explain that the article was "all

in fun" and tried to point out some of its most telling features, but was interrupted with the assertion that he "had no sense of either humor or propriety, and was neither a writer nor a gentleman." By the time he had become installed in a new boarding place he was almost convinced that his former landlady was right, at least so far as his sense of humor was concerned.

Next morning he related to the city editor the consequences which had followed upon his attempt to be funny in print. After that individual had laughed until his sides ached, he declared:

"But it is a good joke all the same—and I'll carry it out to the limit. If you want to quit the telegraph business I'll give you a place on the local staff."

This was the kind of appreciation for which young Kiser was looking and he at once accepted the offer. He was given the position of sporting editor, with instructions to "cover the churches and write art criticisms on the side." At once he scored a hit by writing his reports of baseball games in verse; but his muse balked at sermons and impressionistic art. Some of his critiques of local art exhibits, however, were decidedly illuminating and are distinctly remembered, to this day, especially by the exhibitors.

Mr. Kiser has the traditionally grave countenance of the professional humorist. The impression made by his personal appearance in general is well illustrated by an episode which occurred in his reportorial experience in Cleveland. Religious circles were at that time greatly disturbed by the furore incident upon

the publication of Mrs. Humphrey Ward's brilliant, but unorthodox novel, "Robert Elsmere." A local minister preached a sermon commenting so favorably upon the story that his utterances were deemed heretical and he was called upon to stand trial before a jury of his peers.

It was announced that unusual precautions would be taken to maintain absolute secrecy regarding the proceedings of the trial. In view of this situation, Mr. Kiser, who was assigned by his city editor to cover the ministerial investigation, arrayed himself in his black Prince Albert and his most serious cast of countenance and presented himself at the church, in the study of

which the trial was convened. He was very graciously greeted by several of the pastors and with them went unchallenged into the secret session.

That evening his paper published the only report of the proceedings printed in the city. Next day, in spite of his misgivings, he was able to repeat his "scoop." On the third day he once more took up his ministerial rôle. But in the ante-room he encountered the reporter of another paper who was protesting, to a group of ministers, against the gross favoritism in which they were indulging in relation to the publication of their proceedings. However, Mr. Kiser contrived to slip past the reporter into the sessionroom, where he took his seat as usual.

Just as he had about made up his mind that the

danger point had been passed, the door was suddenly opened and the rival reporter, pointing an accusing finger at him, loudly declared:

"You bet he's a reporter — and a sporting editor at that!"

"Why," exclaimed the astonished minister who stood guard at the door, "that's Brother Smith, of the west side."

"Not much!" was the angry response; "that's Sam Kiser, of the *Press*, and he writes up all the horse races and prize fights that come to this town!"

The humorist was then politely invited to retire; but he took with him the consolation that, thanks to his ministerial appearance, he had already beaten his rival newspapers for two days running in a way that made him talked of in every "local-room" in the city.



SAMUEL E. KISER.

Once, however, Mr. Kiser found himself in a situation in which he was, to use his own words, "worse scared" than when asked to read his poems before a woman's club. That, however, was when he manipulated a telegraph key at Rock Island, Illinois. He had "picked up" his knowledge of telegraphy at the railroad station in Chardon, Ohio, and, by his own confession, had left more information on the subject scattered around the depot table than he had carried away with him. Soon after he secured his position at Rock Island, a leading wholesale grocer brought to him, for transmission, a message ordering five hundred boxes of oranges. The number was indistinctly written in figures with the stub of a lead-pencil. As he sent the message, the young operator read it five thousand boxes, and so transmitted it, making the mental comment that this grocer was doing business on a large scale.

A few days later he was called to the headquarters of the telegraph company, in Chicago, and asked to read the original of the message. He did so, correctly, and between the operator at the other end of the line and himself the responsibility for the order of five thousand boxes of oranges was "hung up on the telegraph poles, somewhere along the line." But for several months the sight of an orange was almost sufficient to throw the future humorist into spasms.

When, as a boy, Mr. Kiser removed from Shippenville, Pennsylvania, the place of his birth, to Chadron, Ohio, he determined to become a farmer. He hired out at \$8 a month, as a farm hand. At the end of the first month of service he was discharged for incompetency and then took to telegraphy.

Mr. Kiser has a great fondness for his first book of verse, which was called "Bud Wilkins at the Show." As proof of the assertion that his partiality for this book is artistic rather than commercial, he explains that his royalties on its sales amounted to exactly \$1.

His next appearance between covers was in the form of a collection of letters in dialect, called "Georgie," which were originally published in his column of "Alternating Currents," on the editorial page of the Chicago *Record-Herald*, to which paper he was called by Mr. H. H. Kohlsaat, after a brief service on the Chicago *Daily News*.

His latest book, "Love Sonnets of an Office Boy," is altogether his cleverest book and can scarcely fail to give him an enviable rank among the younger humorists of America. Both the conception and execution of this book are admirable, and the sonnets are uniformly deliciously droll, as are the illustrations by John McCutcheon, the cartoonist. With the popularity which this book is enjoying, Mr. Kiser's reputation in his peculiar line of literary work is undoubtedly secure.

Mr. Kiser is married, has two boys and is of a quiet homekeeping disposition. His forty years have not given him a gray hair and he looks decidedly youthful. While continuing his regular newspaper work and still cultivating his humorous vein, he aspires to write

"something that will do more than start a grin"—and the few poems of sentiment he has printed in Harper's, the Cosmopolitan and other publications, are proofs that his ambition for more serious attainments is well founded. His latest literary performance is a unique venture, in the form of a humorous love story told in verse. It is called the "Soul Sonnets of a Stenographer," and is soon to appear in the Saturday Evening Post.

Written for THE INLAND PRINTER.

THE LIMIT OF THE COUNTRY OFFICE.

BY E. T. GOSSETT.

ONE of the most serious questions that confronts the proprietor of the small country office is, "What shall I do with the order for a job of printing which is seemingly above the limit of my office?" That this question frequently arises and that it is rather a serious one, the writer knows from experience. While it is true that the average country printer is often seriously handicapped by the absence of the proper facilities, yet too often the office is hampered more by the lack of ingenuity on the part of the printer,



REDUCED FROM 20 BY 7.

rather than by any lack of material. The writer has been "up against" some of the many propositions that the average country printer meets with, and takes pride in asserting that in most instances he got the best of the deal.

The particular point which the writer wishes to bring out is the printing of two or three color posters. Few printers outside the medium-sized cities would attempt to print a 24 by 36 two or three color poster.



REDUCED FROM 20 BY 7.

And yet there are but few offices in the country so poorly equipped that this work can not be done, and, too, with credit to the office. A Washington hand press, a few fonts of fair-sized wood or metal type, ten feet of inexpensive wood border and the nerve to tackle the job are all that are required.

The prominent lines and headings are carved upon blocks of wood of the proper size and thickness. The best wood to use is yellow poplar, as it is easily worked. This can be procured at any planing mill or carpenter shop. The board should be dressed down perfectly flat and smooth and as near type-high as possible. The design should be drawn on the block - reversed, of course - with a soft lead-pencil. Fasten the block securely to a bench or table, and with a sharp knife or chisel cut out the parts you do not want. The work will be much easier if you have a set of carving tools, but they are not necessary. (The writer has cut a number of headings, and the only tool used was a common jack-knife.) The rough edges of the design may be smoothed up by the use of a small piece of glass or emery paper.

A very pleasing effect can be obtained on a twocolor poster heading by cutting out the lettering, producing a "sunken-letter" effect. When this block has been trimmed up, pull a heavy proof from the block with news ink. Lay this proof face down on another block of the same size and thickness and subject it to pressure. When the proof is removed, a copy of the carving will be left upon the surface of the new block. Now, with your knife or chisel, cut away all the surface blackened by contact with the proof. In this way blocks for two-color printing can be made easily, which will give excellent results. When care is used to get a perfect register in printing, some very showy work can be produced in this way.

Written for THE INLAND PRINTER.

VERBAL CRITICISM.

NO. II. BY F. HORACE TEALL.

FRORS in the use of words have sprung up, as if autochthonously, have had their day, and have been overcome. Hardly any of them have been less entitled to perpetuation than are those which persist, yet by some agency their unwisdom must have been revealed to the common apprehension. Some of these cases may well be noted, also a few in which the desiremphasize a raison d'être for verbal criticism, for that is the agency of the correction.

"Equanimity of mind" is far less often used now than it was a short time ago. Its practical suppression - for everybody now seems to know that equanimity includes mind — is one of the good accomplishments of the verbal critics.

Of course, no one could prove that "inaugurate".is less used instead of "begin" than it once was; but the writer can say with certainty that he believes this misuse to be far less common now than formerly. If people generally have actually learned that it is a bad use of the word, so that its frequency is even diminished, that is a clear gain.

Affred Ayres says of "luxurious" and "luxuriant" that "the line is drawn much more sharply between these two words now than it was formerly." This is true, and it is surely well that it should be so. No doubt the change is one of the beneficial results of repeated publication of the essential difference in meaning.

A persistent error that seems to be comparatively new is the one shown in the following sentence from the "Green Fairy Book," edited by Andrew Lang: "It happened one day that when they were all standing together by the tree that a young knight came riding along." A man like Andrew Lang might be expected to perceive and correct such a glaringly unnecessary intruder as the second "that" in this sentence, but evidently he did not. Such repetition of this conjunction is frequent in newspapers, but not in good books. Its use by every writer in the language could not make it strictly good English, if the criterion is to be logical, or a matter of principle; that would simply show universal agreement in the use of bad English, just as such agreement was evinced in the former currency of the double negative, which was never any more logical than it now is. These are fair examples of misuses in the correction of which verbal criticism may be expected to be useful.

It is a deplorable truth that almost every book on words and their uses has done much harm as well as much good. Professor Harry Thurston Peck, in his essay on "What is Good English?" says that the best teacher of English must "impart a knowledge of the formal rules, but in doing so he will never fail to show how every formal rule is only a convenience; how it embodies only a portion of the truth, and not the whole of it; how it stands for a norm, a convenient every-day expression of usual fact, and not for an ultimate and invariable standard to which all usage must of necessity be conformed. . . . He will, above all, show that usage makes a rule rather than a rule the usage, since he will show that there is an unconventionality which is slovenly and vulgar, as well as an unconventionality which is original and magnificent."

Charles A. Dana used to express the same opinion as to rules in the terse sentence, "Rules are made to able effect has not yet been fully attained, if only to break." Yet no person ever was more scrupulous than he in conforming to rules of grammar and rhetoric when nothing was to be gained by ignoring them. Some rules he never did break; and in this he was right. Professor Peck goes a little too far in saying that every formal rule embodies only a portion of the truth, of which we have forcible evidence in the last sentence of our quotation.

> So much is said here about rules because the pedantic effort to enforce the letter of rules, which is stigmatized under the name of purism, is largely responsible for much mischief that has resulted from ill-advised strictures against certain expressions on the plea of violation of rules. A pernicious influence has been exercised by specious restrictions based on failure to recognize the principles of semasiology - the science of meanings. Many writers have made outcry against well-founded progression in the application of certain words, and their fallacious vaporings have been widely

accepted as real lucubrations, though fortunately within limits.

One of the most widely accepted errors that have arisen through misunderstanding or worse on the part of purists is the use of the phrase "over his signature," instead of "under his signature." Of course the position of the signature has here been assumed as the determinant, when it really has no bearing on the sense, which is that the matter is uttered under the sanction given by the signature. Most writers of books, however, protest against this error, but seemingly without

more obnoxious to worthy judgment than it would be otherwise. One such work, of which a large number of copies were sold, and which must have influenced many persons in forming opinions, has a list of preferences as between different words, including the following:

"Prefer 'believe' to 'think'; 'coffin' to 'casket'; 'church' to 'sanctuary'; 'dwell,' or 'live,' to 'reside'; 'forbid' to 'prohibit'; 'house' to 'residence'; 'kinsman,' or 'kinswoman,' to 'relative,' 'relation'; 'land' to 'real estate'; 'the morrow' to 'to-morrow'; 'much'



Photo by R. R. Sallows, Goderich, Ont

WHY THE BUTTER DOESN'T COME.

much effect, since the error — for such it is — persists, and even spreads, in use.

Many of the mischievous notions about correct expression do not seem to have been published in books, and this fact was in mind when the phrase "as if autochthonously" was written in a preceding paragraph. A good guess might be made in suggesting that the ground from which they mostly spring is the school-teacher's imagination; but no definite assignment of origin seems possible, beyond the fact that they mainly arise through over-scrupulous effort to conform to dogmatic rules.

Dogmatism, purism, and pedantry, however, are offensively prominent in many books, often intermingled with criticism of such really excellent quality as to make the cacodoxy (bad or erroneous doctrine)

to 'a great deal'; 'oversee' to 'supervise'; 'station' to 'depot'; 'unexpressed' to 'understood'; 'various,' or 'diverse,' to 'different.'"

The following words are said to be objectionable: Accountable, unaccountable, answerable, unanswerable, antagonize, direful, environment, ignore, necessitate, presidential, tiresome, and many others.

Not one of the preferred words is preferable, except for certain uses, depending on the meaning; but undoubtedly many users of the book have been led to think that the others are not good words. On the contrary, "think" is often the right word, and "believe" the wrong one; and so in each other instance, the contemned word is sometimes preferable.

In most cases no reason is given for objecting to the word noted as being objectionable. "Direful" and "tiresome," however, are said to be not properly formed, because the first part of each of them is not a noun. It is true that most of our words of this kind are composed of a noun and a suffix, but some such words are as good as any in the language, including those instanced, notwithstanding departure from the etymological rule. The dogma is just as strong against "ceaseless," "fulsome," "tireless," and "mournful";



No. 1.

but each of them is thoroughly established in a place that would simply be left vacant if it should be rejected, except possibly "tiresome."

Such teaching should never be accepted as correct, no matter who the teacher may be; and no work on grammar or diction is known to the present writer in which he could not find something erroneous. We can not afford to annul our own discriminating sense by blindly following the dogma of any one authority, although every person who expresses carefully the opinions resulting from special study is entitled to respectful consideration of those opinions.

(To be continued.)

IT GOES THE ROUNDS.

After the proprietors and their wives have read The Inland Printer it goes to the office employes, and is read by all, from foreman to devil, then placed on file for future reference. We find a marked improvement in the work of many of our mechanical force after they read a few numbers of The Inland Printer and begin to apply the good suggestions and illustrations of work, and believe that it should be carefully studied by every person connected with the printing business.—

Russell & Sheppard, The Express, Fort Collins, Colorado.



HE word "decorative" indicates a range of effort almost limitless. To the beginner it is incomprehensive and full of mystery. To the skilled it is an inspiration and a field free and boundless. The craze for decoration finds expression in all branches of artwork, from sign painting to portraiture. Even the humblest printer feels the presence of artistic elements in every piece of work he is required to execute. Whether it be a railroad tariff, book-heading, coverdesign or pretentious booklet, that most potent of all art elements, harmony, means as much to the printer as it does to the decorative or portrait artist, embracing arrangement, proportion, the relative adjustment of black and white and the delicate shade values which lie between. The finished work is good or bad commensurately with the attention these important elements have received.

It is refreshing to note that printers to-day are making greater efforts to become artists, rather than plodding mechanics. They are beginning to comprehend that a working knowledge of harmony and the



No. 2

application of the principles of design are as much a necessity in their profession as they are in those of their brothers of the pen, or their cousins of the brush. Never before have they realized just how closely they are related to these other members of the art family.

That these are facts I am fully convinced. All forms of modern printing may be cited as proof. Verily, the modern magazine is a work of the highest perfection. It reflects the combined skill of the printer, his brother

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Best Trade Paper in the Northwest

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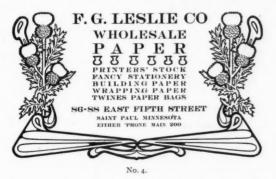
IT COVERS THE
NORTHWEST

"GET BETWEEN
THE COVERS"

the pen artist, and his cousin the brush artist. The work of each supplements and beautifies the work of the others.

It has occurred to me, however, that the printer is the most favored member of the art family, inasmuch as he may not only become artistic and skilful in the use of printing material but a pen or brush artist as well. He may employ them conjunctively or separately, as may best suit circumstances or his inclinations.

I have received many letters since the appearance of my article in the January issue of The Inland Printer, wherein I endeavored to explain and illustrate a method of combining type impressions and pen-and-ink decoration to produce designs for printing purposes. These letters contained varying questions in reference to the process, and some of the writers enclosed samples of their efforts, which, though somewhat crude, indicated that there exists



a desire, on the part of some printers at least, to study advanced methods and grasp opportunities which will help them to acquire greater knowledge and skill in their profession.

In view of these facts and the generous encouragement extended by The Inland Printer, I have here-

with undertaken to demonstrate a little farther the practical advantages of the Penotype process by submitting additional examples which have received a little more elaborate treatment, depending on these means and the intelligent comprehension of the reader to establish a clear understanding of the process rather than on a tedious technological explanation of details.

To justify the appearance of Example No. 1, as one of the designs of this series, just a few words are necessary. This design appeared as an advertisement in a furniture trade journal. The design was submitted along with the copy, drawn roughly in pencil. The compositor was expected to reproduce same as nearly as possible. A glance at the ad. will convince



No. 5.

any printer that it could not be composed in type and brass material in less than a day's time, at the least. It was thought best to employ the Penotype method for two important reasons, namely, to save time and to secure better results than would be possible with type and brass rule. The total time consumed in setting the type and drawing all the rulework in india ink was four hours.

Example No. 2 will illustrate how the same ad. could have been improved by more elaborate pen treatment. Indeed, there are a thousand forms of decoration which could have been applied to the same

ad, without changing the arrangement of the reading matter.

Example No. 3 is a simple, though striking, design for an envelope card. It is neat and bold, requiring less time to execute than a similar all-type design.

Example No. 4 is another good illustration, showing how a tedious amount of pen lettering was avoided by the use of type.

Example No. 5 is a Penotype cover-design. It is a purely decorative effort, capable of reproduction in two or more colors, as was intended. In black this design suggests a preponderance of decoration over the text, but by a proper use of colors the effect would be diametrically reversed.

The heading of this article is also a simple bit of decoration and shows how a few curved and straight light and shaded lines may be worked into pleasing harmony. Patient practice and a good eye for effects are all that is required for this class of work.

To the individual who has talent for decorative work but lacks the ability to create original, neat, well-balanced and evenly spaced lettering, the Penotype process is a real boon. To the individual who has the ability it is recommended as a time-saving process. In the great number and variety of type-faces which are being constantly turned out by the foundries there



Photo by R. R. Sallows, Goderich, Ont.

"FOOLING DADDY."

can always be found one just suited to the character of an artist's design. In fact, the foundries have lately recognized the importance of catering to the odd and fanciful tastes which are peculiar to the artist's treatment of all the letters of the alphabet, and some of their latest creations are patterned after the styles of certain prominent original letterers. Hence it is no difficult matter to suit one's fancy in the character of letter desired for use in a decorative design.

Just a few words to those who are about to delve into the mysteries of decorative art, and I am done. In the first place, select a good school and begin at the beginning. In the next place do not become one of that numerous class of "tissue-paper" artists — in other words, do not copy. Be original in your work or leave it alone. I do not mean by this that it is not proper to study and examine the work of skilful and original artists. Do this by all means. It is the source from which you will receive inspiration to acquire a style of your own. The person who starts out with a skill to produce symmetrical lines and pleasing effects but who lacks originality is forever helpless and dependent upon those who have acquired this higher mental qualification.

THE DEGENERATING INFLUENCE OF "FOLLOW-COPY" LAWS.

BY W. B. PRESCOTT.

CCASIONALLY some level-headed journeyman protests against the tendency among printers to insist on copy being prepared to the last dot, thereby making the straight-matter compositor's work as nearly mechanical as possible. There is some excuse for this in book offices, where the foibles of the author must be treated with due deference and the office is not expected to expend any time in correcting his errors. In newsrooms, however, where the style is the autocrat and the office has to pay for the alterations—if any are made—there is no justification for employes

blindly following copy. Looking at the matter from the somewhat low plane of self-interest, printers are standing in their own light when they seek to avoid responsibility by shifting it on the editorial department. The more the management is dependent on the composing-room force for the production of the paper the more valuable will that force be in the management's eye, and the greater the remuneration and the more liberal the privileges accorded it. The demand for rings for all deviations from copy is a relic of the piecework era, and while much could be said in support of the justness of the unions' contention at that time, it must be admitted that they usually went too far. They "protected" their members from possible injustice to such an extent that it required no knowledge of the language or of affairs

of the day in order to set type, and the elimination of the need for mental activity made it an easy matter to master the trade sufficiently well to earn a livelihood. Now that time-work is the custom, there is little reason for the continuance of the drastic rules calling for rings, and it should be the aim of every compositor to "fill in" copy, correct palpable errors of grammar and of fact, and to punctuate and capitalize without regard to the editor's marks; and, if a proofreader's marks be ringed at all, it should be when the compositor has made an intelligent effort to improve on the copy, and, for some reason failed to do so. There is no doubt but that the manage-

ment must place a higher value on the services of a staff that turns out indifferent and unedited copy in presentable shape than on one that follows copy whither it listeth. It is admittedly to a compositor's credit that he should know George Frisbie Hoar is not a "Representative" from Massachusetts, or President Roosevelt was not formerly Governor of New Jersey, or Mary Stuart Queen of Ireland, and there is no good reason why union laws should not be framed with the idea of encouraging rather than repressing the exploit-

be edited with such care and precision that it was "easier than reprint?" These men worried through, and many became excellent printers, but the easy-going conditions brought about by the system were the more or less direct cause of the ruination of many young men and proved detrimental to the morale of the union. Probably such a state of affairs is convenient for and suits the intellectual endowment of Box-car Charley and may be pleasing to the mind of Square-man Thing-amajig, but it is injurious to the great body of crafts-



Photo by R. R. Sallows, Goderich, Ont.

"SOME PUMPKINS."

ation of such knowledge. A union that adopts legislation tending to make the members sharpen and use their wits is building well, for it is materially assisting the compositor to make of himself a more important element in the production of printed matter, and therefore one less easily dispensed with than if he were a mere "key pounder."

Another relic of hand-composition days that is ripe for relegation is the "no-sub.-list" law. It never had good substantial reason for existing, and did not particularly concern employers while piece work was in vogue, but proved to be a most effective agency in lowering craft standards. Who can compute the number of half-fledged apprentices who were induced to declare themselves journeymen because they knew the possession of a union card entitled them to seek work in an office where a union rule compelled the copy to

men, and the union perpetuates an evil so long as it fathers such regulations. Speaking broadly and truthfully, the "no-sub.-list" law is practically a dead letter, and has been since the introduction of machines. A condition arose with which the law was not fitted to cope, and it died a natural death. It is still on the books, to be sure, but to enforce it in letter and spirit, as of old, is beyond the power of union officials - not that they or the union are weaker, but because the members do not believe it wise to revitalize the law, though with mistaken good nature they refrain from officially proclaiming it to be dead. The younger members, with little experience, imagine they see their salvation in closely edited copy, but they should know that now is the time to learn how to edit copy. Every year that passes will make progress in that line more difficult for them.

"LET ME LIGHT IT."

ght assigned, 1903, The Inland Printer Co.

$TH\mathcal{E}$

A. H. McQuilkin, Editor.

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Published monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. A. W. RATHBUN, Treasurer.

I. G. SIMPSON. General Manager. HARRY H. FLINN. Secretary.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street H. G. TICHENOR, Eastern Agent.

Vol. XXXI.

APRIL, 1903.

No. I.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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FOREIGN AGENTS.

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JAMES G. Mosson, 6 Glinka street, St. Petersburg, Russia.

SELDOM has a financial measure received as much attention as the Aldred 1 m been a proposition, affecting the dealings of the Government with the people through the money market, which has made such a line of cleavage through political parties as this measure. The alignment in the financial world illustrated the proverb that "there is no politics in money." The difference was an honest one. On the one side was arrayed a formidable element, chiefly from the speculative centers, that regarded the measure as offering adequate relief in periods of money stringency; the other element, and the larger one, was composed of the interior bankers, who, figuring from the purely profit-and-loss standpoint, saw disaster instead of relief in the propositions of the bill.

Undoubtedly, friendship for the bill was inspired more by sentiment than by pure reasoning. After all of the fight, the filibustering which defeated the bill, the public clamor, the calamity shouting, one may ask: what was the end sought? Simply the enlargement of Government deposits; an effort to get into circulation cash that is held for national expenditures. object sought was highly desirable. The Government ought not to take from circulation any part of the currency. But, unfortunately, our fiscal policy is an inelastic one. Senator Aldrich sought to give it the element it lacked.

On the general policy, the banking interests of the country are in agreement. It was the method upon which they divided. The proposed tax on the deposits, which commended the bill to the legislators, discredited the end sought, from the banking point of view. The Government was to require either its own bonds, or municipal bonds, as security - the latter at thirtythree per cent over the amount loaned. Charging against the bonds, the premium they command, the excess security in the one case, the obligation to hold in reserve twenty-five per cent of the deposits, the practical banker could not figure out a profit. Without an incentive in dollars and cents, it was asserted that the banks would return present deposits, instead of seeking additional ones from the Government, and a worse condition than the one sought to be relieved would ensue.

The defeat of the bill has not materially changed the money outlook. The amount of additional funds that would have been loaned is comparatively small. It is only the working balance that can be deposited. The statement for March shows that the Government held in the general funds \$224,000,000, of which \$150,000,000 was on deposit in the national banks. Not more than \$50,000,000 of this could have been advanced to the market; and that can yet be done by the Secretary of the Treasury, who last fall assumed the responsibility of accepting municipal bonds as security. If he should regard the non-action of Congress as a command not to repeat his measures of last fall, the money market may become more acute. The

way is still open for the deposit of idle funds on Government bonds. Banks could afford to pay one per cent over the bond interest as a borrowing charge for deposits, and have a margin of profit, which was denied by the one and one-half per cent interest that the Aldrich bill exacted.

The bill was simply one form of expression for some sort of elastic currency demanded by the condition of the money market. It is this feature which was ignored by the Congressmen. Few of the national legislators are familiar with the financial currents of the country, and consequently are possessed of hobbies and theories that retard a proper consideration of the subject.

The pulse-beat of the money current is the weekly statement of the New York associated banks. All surplus funds find their way eventually to the Eastern market. The exhibit for the past three years carries its own conclusion. Take the item of reserve funds held—that is, the currency compared with the money in actual circulation. The period here given is that of February, when the New York banks show their largest holdings:

Circulation. New York Holdings.
1903.... \$2,355,738,000 \$249,846,000
1902.... 2,250,951,000 267,325,000
1901.... 2,190,780,000 267,929,000

Here is an increase in the circulation of the country in two years of \$164,958,000, and a decrease in the New York holdings of \$18,083,000. An increase of eight per cent of money in use in the country at large, and a decrease of three and one-half per cent of the amount in the chief financial center of the country.

All great financial dealings, as a rule, reach a focus in New York city. The banks of the country clear through the banks there. Nine-tenths of our business with the Old World is upon exchange issued on or from New York. Here, then, is a weak condition at the center of activity. The interior has been absorbing not only the natural increment, but taking from the chief reserve center. It is to New York that the country turns for relief when money is acute. It is to New York that the capitals of the Old World turn for gold when balances must be paid, and any crippling there is felt in the most remote parts of the country.

Another comparison is given, though wholly superfluous. It serves to intensify the contracted money market at a period when it should show the widest expansion — the largest surplus. Here are the comparative loans and deposits of the New York banks at the high level of February — the highest of the year:

	Deposits.	Loans.	Excess Deposits.
1903	\$ 963,219,000	\$950,308,000	\$12,911
1902	1,019,474,000	936,757,000	82,717
1901	1,012,514,000	914,209,000	98,305

Deposits in two years fall off \$49,295,000 and loans increase \$36,099,000.

This exhibit impresses the necessity of some relief. For the present there is none, the money market must

work out its own salvation. The surplus reserve at New York has reached its lowest at this period in the history of banking. The interior is drawing steadily from all reserve centers, and will continue to do so for a month or more. There should be a period of comparatively easy money, according to precedent, from April to July, but against this normal situation we have the pressure on the foreign exchange market. Since last September the sterling rate has clung just below the point where it is profitable to ship gold. The winter grain and cotton shipments have reduced the balances somewhat, but the import trade continues remarkably large, and any disturbance in Europe would create an acute stringency here. Thus far the New York bankers have been successful in defeating the payment of balances abroad. The high interest rate here, compared with a low one in London and Paris, has operated in our favor.

The February statements of the national banks show a larger retention of the funds taken from the East in the crop movement of last fall, and the belief is slowly crystallizing in financial centers that the interior will have less balances in the future and that the period of high money rates will be an extended one.

Probably within the coming year the treasury accumulation phase of the money market will be eliminated. The increase of \$75,000,000 in the Congressional appropriations ought, in the nature of things, to wipe out the unwieldy and useless surplus.

P. S. G.

TYPOGRAPHICAL UNION LAWS WHICH SHOULD BE ABROGATED.

T is said that one of the typographical unions never mind which one, other than that it is a weak sister in the union family — is about to make a special effort to enforce the International Union's law relative to the "giving out" of situations and the hiring and discharging of help. The union's officials charged with this mission, being men of experience and possessing some knowledge of what constitutes the legitimate work of the organization, as well as of what is just in the premises, do not favor the laws they are called upon to enforce. They are honest, earnest men, anxious to advance the union's interests, and the unenviable position they find themselves in is made acute by their inability to determine just what the laws mean, and they doubtless think the mischiefmakers might have been consistent while they were brewing trouble for the officials of local unions. One of the difficulties of this character that confronts them is that while the International Union declares that members shall not work more than six days in any one week, except in cases of emergency, it also requires foremen on seven-day papers to "give out" seven-day situations. The advocates of "we-control-the-situations" laws have not yet vouchsafed to their fellow unionists, or any one else for that matter, what a man who is allowed to work but six days wants with a seven-

day job. Aside from that, if the officials succeed in having the law obeyed, what benefit will it be to the have been increased by as much as a sou, nor will the work be distributed more equitably; indeed, the chances are that there will be more inequities than ever, as a stable system of extras and phalanxes under the direction of a foreman actuated by a desire to have the work distributed as fairly as possible so as to insure a spirit of contentment among the men will be supplanted by the planless, haphazard custom of the "regular" engaging the first "sub." that puts in an appearance when the former feels like taking a day off to avoid being compelled to work more than six days on his dearly bought seven-day situation. Even if the officials do not find that, owing to lack of room and large Sunday editions, it is a physical impossibility to obey the law in some offices, the complete success of their efforts will merely result in inconvenience to managers and foremen and the development of a very natural disposition on their part to "get even" with the union, by asserting their rights in as ruthless a manner as that in which the union invaded their domain. The net result of the campaign will be to hamper and harass the union's best friends, thereby alienating their sympathies, and it never pays to do that. It is worthy of note that the so-called conservative element contend that this particular provision is not lived up to in "cities of the same class." As has been mentioned, this local is a weak link in the chain, and perhaps a reason for its debilitated condition can be found in its penchant for exploiting the fads of frothy union statesmen and devoting its energies to the enforcement of unreasonable and profitless laws. The stronger unions are evidently content to leave the distribution of situations and similar problems to be solved by those best qualified to do so, while the union officials devote their time to gathering non-unionists into the fold and attending to other legitimate union work. Of course, an easy method of putting a quietus to such action as this union contemplates indulging in would be to name some of the self-styled "advanced" members as the committee and let the employers argue them to a standstill. But even if men of that class could be found who would act, it would be too hazardous an experiment, for in floundering around in attempting to justify their position they might precipitate a coup not at all to the liking of the union. Meanwhile, if the conservative element will not intervene and prevent the union from being misrepresented by having such demands made on employers, the International Union owes it to its reputation to withdraw all color of support from the mixers and muddlers by repealing such of its regulations as interfere with the internal affairs of offices. No considerations of personal feeling or false pride should deter the lawmakers from. slaughtering those regulations that breed trouble and have no compensatory benefits in their wake.

W. B. P.

MAY EMPLOYERS BE MEMBERS OF THE TYPOGRAPHICAL UNION?

union or its members? Their earning capacity will not "CHOULD employers or stockholders, working actively at the business, be members of the union?" is asked by a gentleman who has had experience as an employer, a stockholder and a journeyman, and there is some doubt as to whether he desires the expression of an opinion on the abstract question, or merely wishes to know what is required of him by existing union law. The question as a whole is not easy of determination, and, if anything, perhaps the status of International Union law on the subject is more confusing. The law says, "all persons performing the work of foreman or journeyman must be active members," which would seem to be clear enough to withstand the assaults of a corporation lawyer, but this is followed by a proviso to the effect that local unions can prohibit employers from becoming active members. One of the delights of being a union official is to make enactments of this character square with the theory that the enactors were sensible men and knew what they wanted when they adopted such contradictions and solemnly labeled it "Law." It is not known what the intention of the lawmakers was in this instance, nor what construction - if an attempt has been made to unravel the tangle - has been placed on the law, but it seems that the question is left to local unions, that is, taking the text of the law for our guide.

> It is the general practice for unions to require stockholders working as journeymen or foremen to retain their connection with the organization. Little objection is raised against the practice, as it is in consonance with the law of natural selection, the stockholder of this class inevitably gravitating toward the His investment being limited, he is more interested in maintaining wages or in increasing them five or ten per cent than he is in having the dividend on his capital enhanced several cents per centum. In other words, his efficiency as a wage-getter is of more importance to him than his earnings as a capitalist, and accordingly his desire is to increase wages rather than dividends. There is some difference between this small investor and the man who embarks in business for himself in the hope of ultimately being the owner of a large concern. The latter would be justified in making sacrifices to keep his head above water that the investor would not dream of making. Though such a man's interests are more nearly capitalistic than the stockholder's, even he, in his early business days, is interested in maintaining good wage conditions, as they mean higher prices for work in which labor cost is an appreciable factor, and less of the competition he most fears - that of men, who, like himself, are starting in business. In all probability the International Union would not have attempted to legislate on this matter had it not been that some local unions went so far in the direction of placing the ban on stockholders that they opened the way to possible demoral

ization. With stockholders declared ineligible for membership, it would be a comparatively easy matter to undermine a strong union by the joint-stock company-method, while the stock of the laborer-capitalists could and would be so distributed as to make it a practical nullity so far as directing the management was concerned. Men so situated are of necessity laborers, in the sense of being dependent on their wages for a livelihood, and their alienation from unionism will never be general in scope or of long duration, no matter what the union laws or their employers' wishes may be concerning them.

This line of reasoning brings to mind the fact that there are employing printers who object to the union maintaining jurisdiction over foremen. It is not, as some suppose, a cardinal principle of unionism that foremen should be members of their trade organizations, as some of the best and most thoroughly disciplined of American unions exclude them from full membership, and it is not at all likely that the printingtrade unions would be appreciably weakened if they were to relinquish jurisdiction over those functionaries. Employers who seek to change the custom with us usually urge that a man "can not serve two masters," insinuating that a union foreman must necessarily be dishonest. There is not so much force in this assertion as might appear to some at a superficial glance. As a rule, where unionists are foremen, the union scale is fully recognized and all men are engaged with the distinct understanding that union wages will be paid. Employers and the union — not foremen and the employes - make the scale and settle all disputes of moment that may arise out of it, so that the same conditions as to wages, etc., would obtain whether the foremen were union or non-union. Nor would relief from the necessity of paving dues make a man more capable in employing the most efficient labor or keener in using it to the best advantage, or make him more honest than he was before. A man who would use such a position for the purpose of "providing" for his friends would do so just as freely without a card as with it; in truth, the union's policy is to discourage the bestowal of situations for any reason other than competency, while professional non-union foremen are noted for having "followers," whom they soon find means of foisting upon the office employing them. If an employer wishes to evade living up to the scale, and wants an underling to devise ways and means whereby penny-wise-and-pound-foolish economies can be effected, there may be reason in having a non-union foreman. But no wide-awake, self-respecting man would play catspaw in such a game, as the policy is sure to lead to agitation and provoke sentiment, and in the end result in a demoralization, causing more loss than can be recouped by the savings resulting from the meanest cheese-paring practices conceivable. If the change is desired for the purpose of creating trouble in the manner just indicated, the best interests of the craft as a whole will be subserved by opposing the

innovation. But the greatest factor in settling the controversy will be the fact that — whether in the union or out of it — the economic environment of foremen is such that their material condition is dependent upon the standard maintained by the journeymen, and this influence is so powerful and so well-recognized that foremen will be among the loudest in asking the union to "stand pat!" if the question of surrendering jurisdiction over them ever comes to the front.

W. B. P.

"BUSINESS-BRINGING BIDS"—CRITICISM AND COMMENT.

IN a letter to The Inland Printer commenting on the editorial under the above title which appeared in the February number, Mr. W. F. Whitman, president of the Excelsior Printing Company, of Chicago, says:

F. W. T. means well, but has too much time on his hands. His method would result in doing an old maid's business and would consist chiefly in wind.

In a way I like this letter. There is a fearless candor about it that is too often lacking in trade paper discussion.

However, I wish Mr. Whitman had gone further and said just what he thinks a "business-bringing bid" should be. The only inference that can be drawn from his complete condemnation of the kind of bids suggested by the writer is that he approves of the other kind, the hurry up, made-while-you-wait kind.

It would be interesting to know just how much less than a complete, carefully considered bid Mr. Whitman would advise in order to avoid doing "an old maid's business." About how many minutes would he think a fair limit for considering a five or six hundred page catalogue? Would he put such an estimate in writing, past misunderstanding, or would he tell the man, or telephone it, and trust to luck? Does he think the customer will be prejudiced against a bidder because his bid shows great care? If so, why?

It is not my intention to further urge my own views in this matter as they were given in the original editorial, and reiteration would prove nothing.

It is, however, pertinent to quote the opinions of other printers whose standing gives weight to their ideas in support of my position.

I may say that the editorial in question was suggested to me by the manager of a large and successful house who himself makes bids even more elaborate than those advocated.

In response to a letter asking their opinion, another large printing and engraving firm who have been remarkably successful in securing large catalogue work, much of it outside of their own city, write as follows:

The point at issue, in our opinion, leaves no room for argument. Any well-organized printing-house, conducted on up-to-date business methods, would certainly desire a clear understanding with its customer regarding details before closing a contract, and the best way to interest a probable customer

would be to convince him that you are doing business along that line.

Replying to a similar request, Mr. George E. Matthews, of Buffalo, writes as follows:

BUFFALO, February 24, 1903.

Dear Mr. Thomas,— I have not time to give your favor of the 21st such careful answer as I would like, if my communication is to be printed over my signature, but I am very glad to express my entire approval of the plan you advocate in your editorial in The Inland Printer. It seems to me that the criticism which you enclose is based upon the very common and, to my mind, erroneous impression that doing printing is a positive good to the printer. What the printer wants, to quote a saying old enough to be a truism, is work, not wages.

The question that settles the value of the stock in a printing concern is not its production but its profits, and the only way that I know to do work profitably is to give it thought and to let the customer know that you have taken the time and pains

the custom of the printing trade was to make a charge of, say one-half of one per cent for estimating, and a proper charge for furnishing dummies and designs, there would not have been for the trade such a disastrous outcome of a job which ought to have netted a profit. There would probably have been five bidders instead of twenty-five, and each of the unsuccessful ones would have received back something like half of what he spent on his work."

You can see from this how I think estimates and proposals should be made, and how, in the practice of the concerns which get the best and what should be the most profitable work, they are made.

With best wishes for your success in educating the trade up to a more self-respecting attitude in this particular, I remain, Yours very truly, GEO. E. MATTHEWS,

President.

To the above I care to add only an incident related to me by a Chicago printer a few years ago. He bid



Photo by R. R. Sallows, Goderich, Ont.

EVENING AT THE HARBOR.

necessary to serve his interests. Your friend, who thinks that your methods would result chiefly in wind, had better try them, for I am sure that by so doing he would increase the percentage of his estimates accepted, or at any rate, would increase the profits on the work done. It might cost him a little more to handle his estimating department, but there would be no harm there, for one of the worst curses of the business is the impression which such treatment as he recommends gives customers of the value of estimates. I do not think that customers are greatly to blame in asking a dozen or a score of printers to estimate on their work, when so many of them jump at a scribbling-pad and give an estimate while their customer is lighting a cigar.

Apropos of this question, I said something in my address, as president, to the fifteenth annual convention of the Typothetæ:

"If properly done, the hardest kind of work about a printing-office is the preparation of estimates and proposals, and no customer now thinks of paying anything for such work. Any buyer, by asking for bids numerous and elaborate enough, can inflict an expense upon the trade greater than the total amount received by the successful bidder. I know of at least one instance of this kind, which involved several thousand dollars. The victims were over twenty-five in number. It cost every one of them something like a hundred dollars to compete. If

on a catalogue. The customer went to another shop, got a bid while he waited. He watched the printer while he figured, noticed he forgot the item of stock (in this case a mere bagatelle of \$500), asked for a written bid, "so he would not forget it," and accepted it then and there.

If this printer had been a little more of an "old maid" he might have got the order, or perhaps not; but at any rate he would not have dropped several hundred dollars on the order as he did.

I still retain my old notion of what makes a "Business-bringing Bid," but if Mr. Whitman can suggest a better one I am still open to conviction.

F. W. T.

GOZINTA.

SMALL Boy (just home from school).—" Papa, what does gozinta mean?"

FATHER.—"I don't know, my son. Where did you hear that word?"

Boy.—"At school. I heard the teacher say '6 gozinta 12 twice.'"— School Educator.

"A COURSE IN THE PRINCIPLES OF DESIGN."

OWING to unavoidable delays, the continuation of the series of lessons on design contributed by Mr. E. A. Batchelder is held over to the May issue. As a substitute and with the object of showing the practical result which Mr. Batchelder's instructions will obtain for the studious printer, the second paper on the "Penotype" process, by Mr. G. F. N. Thomas, is printed elsewhere in this issue.

THE INLAND PRINTER EMPLOYMENT DEPARTMENT.

LSEWHERE in this issue of THE INLAND PRINTER will be found a department devoted to a comprehensive plan for placing those seeking help and those seeking situations in correspondence with each other. A full explanation of the system is given in the department noted. A large number of applicants in both classes are already listed, and the attempt of The Inland Printer to be of increasing service to its readers in this direction is evidently destined to be a growing success. A nominal amount is charged to cover clerical labor, printing, etc. In no case must it be understood that The Inland PRINTER endorses the statements submitted either by employers or employes. The parties are placed in communication with each other, and there the responsibility of THE INLAND PRINTER ends.

Written for THE INLAND PRINTER.

COMPOSING MACHINES-PAST AND PRESENT.

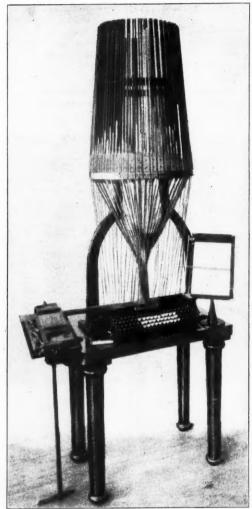
NO. VII .- BY JOHN S. THOMPSON.

A ONE-MAN typesetting and justifying machine which seems to embody all desirable features in an individual-type machine was brought out in 1893 by Alexander Dow, of New York city. Departing from the plan of typesetting machine invented by his father, Lorenzo Dow, in 1888, Alexander Dow successfully combined an automatic setting and justifying machine. In the earlier machines, specially nicked type were used to accomplish distribution, a separate machine being designed for this work.

The Dow composing machine occupies seventeen feet of floor space, is over six feet high, and weighs about a ton. The type magazine is divided into two parts for greater convenience in handling, when changing from one face to another. The machine is capable of composing all sizes of type, from 5 to 12 point. The type channels are four feet in length and afford a large capacity for type, which is further increased by duplication of channels most used. The type is released by positive actions, the touch of the keys merely serving to set in motion certain releasing mechanisms. An average of twelve thousand ems per hour is possible on the keyboard.

The types are ejected into a raceway. Rapidly reciprocating type-drivers traversing this raceway push the ejected type to a central channel, where another

blade pushes it down into the assembling stick. As the type is assembled, temporary brass spaces are brought into place between the words. When the line is complete the depression of a line key causes the stick to make a half turn and the type is ejected onto a raceway, where the line is automatically measured and the exact amount it lacks of complete justification

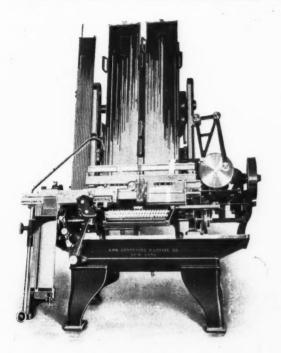


LORENZO DOW'S MACHINE, OF 1888.

is registered by the calculating device. This shortage is thereupon divided by the number of times the space key was struck by the operator in setting the line, the quotient being the proper thickness of space which, when inserted between the words, will accurately justify the line. The line is then separated word by word, the temporary brass spaces being removed and returned to the magazine and the proper justifying space brought from the space magazine and deposited between the words as the line is advanced to the galley, where it is delivered, leaded or solid, as desired.

This justifying apparatus is really the most ingenious part of the Dow machine. If the calculation shows that no even division of the ten available spaces will exactly justify the line, the mechanism will select any combination of these spaces that will do so, and places them between the words.

The distributing machine used in connection with the Dow was somewhat similar to the McMillan dis-



DOW COMPOSING MACHINE.

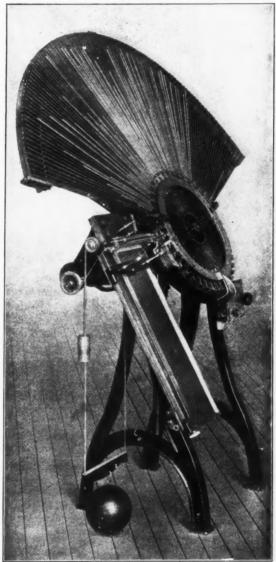
tributor. A central rotating disk supported on its periphery thirty-six type carriers. As these carriers revolved step by step past the type galley, each carrier received a single type, which was deposited in its proper channel as the carrier arrived opposite it in its revolution, the wards at the entrance of the channel and the special combination of nicks on the type permitting this distribution. When any channel was full it was removed and placed on storage racks, ready for the composing machine. It had a capacity of from twelve to fifteen thousand ems per hour, and was entirely automatic in its action.

The announcement that users of Dow composing machines would be supplied daily with new type cast by the Wicks Rotary Typecaster was made early in 1902. The importance of this arrangement lies in the fact that this type can be furnished at about one-half the cost of foundry type, it need not be distributed, but can be returned after being once used and new type supplied in its stead.

The Wicks Rotary Typecaster, which is the invention of an Englishman, Frederick Wicks, was brought to this country in 1902, after demonstrating its economical advantages for several years in England. The product of the Wicks typecaster may be used in any

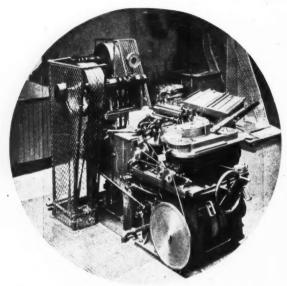
typesetting machine using individual type, and in this connection offers a solution of the distribution problem by eliminating the factor, as the type is produced so economically and rapidly that it is cheaper to return the type metal to the rotary machine after use and replenish the composing machine with new type.

In the Wicks process, type is cast at the rate of sixty thousand letters an hour. In two hours the rotary typecaster can cast enough type to last a composing machine all day. The type is cast in complete fonts, in proper proportion, and is said to be true and accurate as may be. It requires no dressing after being cast, but is merely divided into character groups and sent to the composing machine. The casting of the type is effected by forcing a stream of molten metal from a pot, containing about a thousand pounds at a temperature of 700 degrees, into the type dies, which



DOW DISTRIBUTOR.

are mounted on a chain which revolves at a speed of twenty-five miles an hour before the nozzle of the pot, presenting each mold in turn to the stream of metal, and depositing the resultant type in a channel ready for the composing machine, or the type case. The



THE WICKS ROTARY TYPECASTER.

Wicks Rotary Typecaster requires three horse-power and the services of a man and a boy, and occupies thirty square feet of floor space. The machines themselves are not for sale — only the product.

Mr. Wicks is also the inventor of a composing machine, which, however, is not ready for the market.

(To be continued.)

Written for THE INLAND PRINTER.

A CONCISE MANUAL OF PLATEN PRESSWORK.*

BY F. W. THOMAS.

THE average platen pressman is a graduate feeder who has acquired his knowledge of making ready by haphazard observation of the older hands. He has learned to go through the motions, often without any competent instruction whatever in the reasons for them, and often has no appreciation of the principles involved in producing good presswork.

These articles are written with the hope of aiding many young pressmen and others, who are anxious to advance, by giving practical methods and at the same time explaining the reasons or theory for their use, so that the pressman, understanding the whys and wherefores, may be more capable of overcoming the many difficulties which confront him, and which vary so much in detail that it is impossible to cover all of them in any article.

Making ready is largely a matter of correcting

imperfect conditions. It will be of advantage, therefore, to consider what ideal conditions are, in order that we may better study how to remedy ordinary conditions so as to approximate the ideal. If all type, rules and cuts were new and of absolutely uniform height; if the bed and platen came together perfectly true and without any spring; if rollers and ink were perfect; then the only make-ready necessary would be the overlaying of the extra heavy portions of the printing - for a flat surface is not a correct printing-surface except when the form consists entirely of type, and the same kind of type. The moment the form consists of some light type and some heavy, or contains cuts having some portions darker than others, just that moment must the printing-surface, theoretically at least, become uneven, being made higher for the heavy portions so as to give those parts more impression.

The conditions then that we must strive for, in order to obtain perfect printing, are: first, an adjustment of the press which will result in a square, even impression; second, a uniformly level surface to the type-form; third, a make-ready graduated in thickness so as to give a proper relative impression to all portions of the form; fourth, a proper condition and set of the rollers; fifth, suitable ink.

With these items properly taken care of, practically perfect printing will result. If the work is defective in any way it is the pressman's best plan to study carefully just which of these essentials is being violated, so as to apply the remedy in the right place. A great deal of time is wasted in making ready by failure to follow this plan intelligently. I have seen pressmen work away at the impression, when a little observation and thought would have shown them that the real source of the trouble lay in the lack of proper inking, and I have seen others putting on more and more ink when the real fault was lack of impression. It is a great rule to think while you work. Never putter aimlessly at remedying defects. Locate the cause; then you can work intelligently and rapidly.

Taking up more in detail the first essential, brings us to the consideration — as primarily in order — of the subject of IMPRESSION.

Considered theoretically, correct platen impression is where the platen advances, in the final movement, in a direct slide to the bed, touching with equal pressure at every point at the same instant. In this, the Universal or Colt's Armory type of press, it is necessary to set the impression screws but once, and afterward the whole impression can be regulated for all ordinary needs by the action of the adjustable latches connected with the throw-off device, or by a slight variation in the amount of tympan used.

In the "clam-shell" style of press, the platen is hinged close to its lower edge. In this type of press it is necessary to raise the screws on the upper edge of the platen when any considerable increase is made in the amount of tympan, or, if the impression is increased

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by means of the screws, the upper ones must be advanced more than the lower ones. Some makes of presses using the "clam-shell" motion, notably the Golding and the Perfected Prouty, have special devices for tilting the platen to overcome this defect.

In the Gordon type of press this difficulty is reduced to almost nothing by carrying the hinging-point nearly to the floor. This brings the top and bottom of the platen and bed together with so nearly a sliding motion that it is seldom necessary to change the screws. This is another of those things, however, that pressmen differ about; but if you will go into any good-sized shop, equipped with a proper complement of presses, where all jobs can be put on machines adapted to them, there you will find an iron-clad rule that the impression-screws are to be let alone. On the other hand, go into some small shop where they try to run everything, from an envelope-corner to a 10 by 15 bill, on a 10 by

it. Now look at the quarter-medium Gordon, and ask yourself if it ought to be expected to deliver eighteen hundred or fifteen hundred, or even one thousand, five-ton blows in an hour. A good, safe rule is to put every platen job on a press with a chase twice the size of the actual form, if possible. If you are compelled to put on a full form, use a fairly soft tympan, plenty of ink, as light an impression as possible, and run your press at a moderate speed only.

All platen-press forms should be locked a little below the center of the chase.

TYMPAN.

The amount and character of tympan to be used for each job is a matter which calls for careful consideration.

The soft tympan, being more elastic, accommodates itself somewhat to the inequalities of the form and less



Photo by R. R. Sallows, Goderich, Ont.

ON HURON'S SHORE.

15 Gordon press, and there you will perceive the man who is always "monkeying" with the impressionscrews. And he is all right in doing it, not because it is the right way, but because he is doing with his press what it never was built to do, and he has to resort to really incorrect makeshifts to do the work. If a pressman has to do such a wide variety of work on one press of the Gordon type, he will doubtless have to change the impression-screws, but he will be a lucky man indeed if he succeeds in keeping the platen true with the bed even a small part of the time. The right way is to have each press adjusted for the class of work that should go on it, and then never touch the screws. And in this connection it will not be amiss to caution pressmen not to put too heavy forms on their platen presses. Manufacturers delight in claiming that their presses will print a single line or a full form. And probably they will. You can doubtless lift five hundred pounds, but it will strain your back. A solid form 10 by 15 inches takes about five tons pressure to print making ready is required than with a hard tympan. It is, however, much more wearing on the type, especially on long runs. I believe it should be used only on dodgers and the cheapest class of work, or where the worn, rounded condition of the face of the type renders it necessary.

An especially soft tympan, as a sheet of blottingpaper or a thin rubber blanket, topped with a number of sheets of print, can be employed to advantage in printing envelopes when the printing runs across the gummed portions, as this will tend to save the type if it strikes a hard lump of mucilage.

Hard tympan is the right thing for all good work — one sheet of hard pressboard and three to five sheets of good print, with a top sheet of manila, or, better yet, all manila instead of part print. Such a tympan stands up for long runs. It does not wear the face of the type off rounding. It shows less impression on the back of the sheet than does the soft tympan and gives a cleaner, sharper print. In printing on linen and other

harsh papers an especially hard tympan is necessary. In taking a first impression, care should be taken not to have on too much tympan-paper, as it only injures type and strains the press, and an impression taken too strong is not as good a guide for making ready as one that is a little light. Start light, and add tympan until the general run of the form has sufficient impression.

The tympan consisting of one pressboard and five or six sheets of manila, as before recommended, is for presses of the Gordon type, on which the impression is not sufficiently accurate and rigid to make it a good practice to use a still harder tympan.

On presses of the Universal or Colt's Armory type, where the bed and platen come together absolutely true, and in which the impression is more rigid, I would dispense altogether with the pressboard and use about five thicknesses of (24 by 36 35-pound) manila. On this type of machine the rollers are set more accurately than on most Gordon presses, and, so far as possible, all make-ready, except cut overlays, should be by means of underlays.

Having the impression properly adjusted and a suitable tympan selected, the next step is to bring the face of the form to a uniform height by

UNDERLAYING.

This consists in applying varying thicknesses of paper behind portions of the form, for the purpose of bringing type, rules and cuts that may be low, up to the general level of the whole form. Type that is old and worn needs underlaying, for, if it is badly worn, it will not be thoroughly inked by the rollers, as the newer and higher type will serve to hold the rollers away from the worn letters, which really need good roller-pressure more than the new type. especially true if the worn type or rule is very close to other matter, and still more so if the rollers have lost some of their suction. Good rollers will cover many such defects, but if they are hard, then especially must the greatest care be exercised to underlay the form to a perfectly even surface. Many times cuts are low in the center or at a corner, or on one whole side. An underlay is the only logical remedy for these defects, for they are defects in the leveling of the form, and should be remedied by a plan that will correct both the uneven impression and the uneven inking at the same time. It is a curious thing, but a fact, that an inch circle of paper behind the center of a wood-base cut four inches square will increase the impression of the center while making no perceptible difference on the edges, and this increase in impression is gradual from the center out, which result would be very difficult to obtain by overlaying. Some pressmen advocate underlays for pretty much everything; others contend that overlaying is the only thing. The contention is a good deal like the rivalry of the Homeopaths and Allopaths, and we must conclude that in presswork, as in medicine, there are good points in both systems. The writer's

belief is that the true object of underlaying is to bring the form to a level surface and that overlaying is to provide for that variation in impression necessitated by the varying character of different portions of the form, including the bringing up of the solid portions of the cuts. Undoubtedly this is the correct theory, and, as a rule, I believe it to be the best plan to follow in practice.

If a line of type or cut is very low, it will not ink, and must be brought up by an underlay; but if it is a very heavy line and needs still more impression, it is manifestly incorrect to further underlay it, as that may cause it to hold the rollers off from adjoining lighter type. The additional impression should be given by overlaying on the tympan. In practice, it may make no difference whether a tissue paper is placed behind the form or on the tympan, but the influence of habit is powerful, and a habit of doing things correctly is of great value to a workman. The pressman who always chooses either an underlay or overlay according to correct principles, whether it is a cardboard or tissue paper. is forming a habit which will go far toward making him a better workman.

(To be continued.)

Written for THE INLAND PRINTER.

STATIONERY STYLES OF THE SMART SET.*

NO. I .- BY FLORENCE HEATH.

F the woman — and incidentally of the mere man - in the social world fashion makes many demands aside from the apparently all-absorbing one of dress. As the fashionable woman is known by her attire, so is she also recognized by her stationery, which plays a most important part in the course of a social

Elegance in stationery does not necessarily indicate the social position of its possessor, but poor paper and pasteboard and incorrect engraving are certainly not found on the writing-table of the up-to-date society man or woman, and dame fashion, with her caprices, is ever making incorrect the modes of yesterday.

Styles in stationery, while not subject to as rapid change as are gowns and hats, nevertheless vary sufficiently to warrant a watchful eye for detail on the part of the woman who entertains, for she must have the newest visiting cards, the correct quality and shade of note-paper, the latest type and e'en the latest wording for invitations and the fashionable size and shape in cards and envelopes, not to mention a monogram in good style (if, indeed, she prefer the initial combination to the printed address), and placed, by the way, in the exact spot on the writing-sheet which the very latest dictates of fashion have decreed. At the present writing the spot in question is the upper left-hand corner, as preferred to the center near the upper edge of the sheet, where, for many moons, the illuminated initials of miladi have been wont to adorn the page. The monogram, strictly speaking, should contain

^{*} All rights reserved.

inseparable letters, as its name implies, but, in combining several initials with a continuous stroke, there is a tendency toward illegibility and in this matter-offact age the artistic puzzle of "ye olden time" is often set aside for a combination of letters which he who runs may read. The suspended or cipher monogram, illuminated in water-colors and steadily diminishing in size, is having the greatest vogue at present, but society is divided on the subject of the picturesque initials versus the stiff and businesslike house address at the top of the writing-page. The latter form of heading is certainly a great convenience to the woman of many social duties, and now that the type has been considerably reduced from the billboard size at first prevailing, the plain but useful address has rather the advantage of the pretty monogram.

The aforesaid mere man of society, if he be (or, whisper it low, if he pretends to be) the descendant of a noble warrior bold of the Middle Ages, has one advantage in the decoration of his stationery over his fair sister. This is the right to display a coat of arms. Attention is called to this because of the fact that this distinctly masculine privilege is, strange to say, sometimes usurped by the unthinking wife or daughter of the head of the family. Naturally the coat of arms belongs to the man of the household. The incongruity of a shield and helmet and — horror of horrors — a warcry, on anything so personal as a gentlewoman's letter-paper ought certainly to be evident to the woman who gives a thought to the meaning of such insignia.

Good taste will not permit the combining of the monogram or coat of arms, as the case may be, with the address, as the effect of both on one small sheet of paper is rather ostentatious, to say the least. In choosing between the monogram and the house address, a point in favor of the former is its personal relation to the writer, whereas number 400 Blank street may house, and therefore be used, by a score of persons.

As to the paper forming the foundation for these conceits, the linen lawn, brought out some time ago, has found such favor that a number of substitutes, differing in some small respect for variety's sake, have been recently put on the market. Linen lawn, by the way, is not the only cognomen under which this popular paper may be procured. According to the fancy of its manufacturer it is also known as French organdie, dimity and Holland linen.

A very new substitute for the above is called etamin, but resembles the seersucker, such as nurses wear, more closely than its higher sounding namesake. The surface is pleasant to write upon, and, altogether, it is sure to be liked.

Dotted Swiss is the interesting name of another style of note-paper just coming to the fore. It is of transparent quality, and when held to the light discloses delicate soap-bubble circles of various sizes. These effects are especially beautiful in ocean green and pale blue shades. The newest French organdie has a surface quite rough to the touch, but one over

which the pen glides easily. Another paper of uneven finish, which has just made its appearance, is called the two-tone, and has a surface like fine burlap.

In envelopes, a fad of the hour for those who like the unique, is a two-fold affair, an extremely long sheet to be folded by the correspondent into octavo form. The seal for envelopes is gradually losing its popularity; in fact, one seldom sees wax on a letter nowadays. Of its utility, in these modern times, there has never been any question; it had none; but that is neither here nor there, for usefulness is not a necessary quality to fashion. A perfectly made seal is certainly a thing of beauty, but, alas, so few letter-writers have been able to accomplish the feat with any degree of success that the result has been any quantity of waxsealed notes circulating about, exhibiting chunky and vague designs, and showing up as handsomely as a bump on a log or a blot on a landscape. Therefore, it is "a bas" the seal until the art of its making becomes easier or better known.

In the matter of color in stationery there could hardly be a greater variety from which to choose than is afforded at the present time. Pale blue, gray and cream are equally elegant, though the very conservative will probably cling to the cream shade to the end of time. Light tints are generally preferred to the Delft blue and other more pronounced shades. The bright colors have had their day with all but the occasional woman who is overfond of showy things.

Tints are, of course, not permissible in cards of invitation. Society is a unit on this point. There may be a hundred shades of so-called white, but white it must be for the engraved card. One or two exceptions that prove the rule have been made in the case of recent small Lenten affairs, when some hostess has ventured to set forth her intention to entertain on gray pasteboard in delicate compliment to the sackcloth and ashes period of existence.

(To be continued.)

THE SCHOOL FOR JOURNALISM.

- "What was the fire?" asked the city editor of the sallow journal.
- "Nothing at all," the new reporter answered; "only an old shed burned."
 - "Many people there?"
 - "Ten thousand, I should say, mostly children."
 - "Good! Give it half a page."
- The six o'clock extra came out at 1:30 with this scare head:

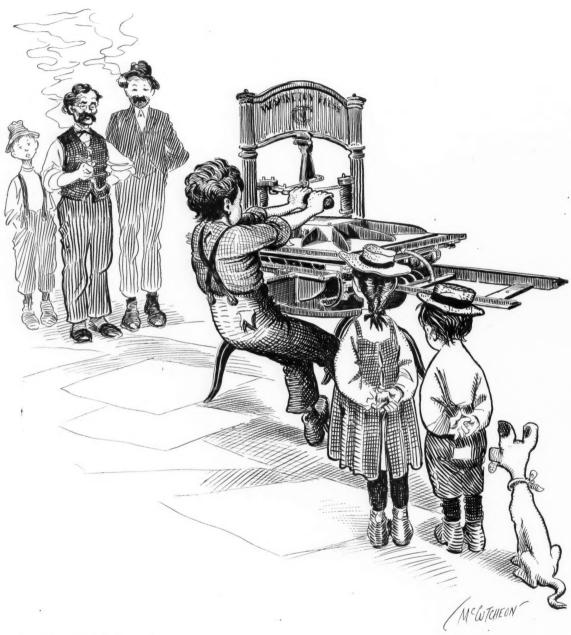
TEN THOUSAND CHILDREN

SEE A SHED

DESTROYED BY FIRE.

"CAN NOT GET ALONG WITHOUT IT."

I have never been a subscriber before, but when I received your sample copy and looked it over, I found so many good things in it that I feel I can not get along without it.— George Ziegans, The Reporter, Sharon, Wisconsin.



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THE HUMORS OF A "PRINT-SHOP."

No. IV.

"By jing, that boy o'mine has the makin's of a great editor, hain't he?"



BY THOMAS WOOD STEVENS.

It is not often that a single number of any magazine comes forward as a complete and valuable unbound book; yet that is the only classification proper for the winter number of the *International Studio*. This number is a book entitled "Corot and Millet." It includes a large number of excellent reproductions of work by the artists named in the title, and three most readable essays on the subject.

There is a certain kinship—involved perhaps more in a common contrast with other men than any real mutual feeling—that makes the association of these two artists peculiarly appropriate. And there was a demand for this work, in view of the fact that opportunities for the study of its themes have been hitherto rather difficult. This volume brings together a great fund of material that has been scattered or contained only in publications of almost prohibitive price.

Of the essays, that by M. Gustave Geffroy, on the life and works of Corot, is particularly pleasant, and finely appropriate in spirit. Says M. Geffroy: "The life story of Corot tells itself all the world over. One recognizes it in the public gallery, in the private collection, in the drawing-room. . . . That life story is his work—those moist, quivering, luminous paintings in which there is water and herbage, trees and clouds, with light rising or sinking on the horizon, a presentiment or a memory of the sunshine, a sweet harmony of moonlight and stars, a silvered reflection speaking amid the silence and the night."

The life of Corot here presented is not in any strict sense critical, but by its intimacy, and the peculiar characteristic quality that makes it specially fitting to Corot the man, it attains a place perhaps higher than a mere critical essay could reach; for it is distinctly the kind of work for such a book, and no one will cavil at the manner in which it has been done.

Corot never knew the periods of emotional stress that have fallen in the lives of so many great artists; he never starved, nor can he be said to have revelled. There was calm even in his struggles. This was partly due, no doubt, to the modest but entirely dependable paternal allowance that followed his failures in the business affairs to which he was originally consigned. There is little of the melodramatic in the life of a painter who could always rely on a munificent income of

Yet the biographer can make a very interesting story, even of annals so easy and so simple, if the painter will but help him along by doing the right things; which is precisely what Corot did. And so we have this chatty, idyllic and thoroughly charming affair for his biography: all for fifteen hundred francs a year. It ends in triumph, and the clouds gather beautifully at the sunset.

In the matter of reproductions of his paintings, the book is not so satisfactory. It could not be expected that half-tones or color-prints could be made to show the light and color in a Corot. The publishers have done their best, but the result is a gray and monotonous series of translations of monotonous compositions, with an occasional dash of inefficient color.

M. Alexandre's treatment of Millet is more analytical; written in a more somber, and perhaps, a deeper vein. He dwells on Millet's antecedents, and gives a thoughtful study of his peasant boyhood and youth. This part of his life, so vitally responsible for the fruit of his manhood, is the most enthralling period of his story; for in every misguided effort

the painter made to shake off the shadow of his first score of years, he was in some degree false to himself, and to what men are now pleased to term his destiny.

The narrator touches briefly upon the time when Millet sought to do the work most in demand, and to please the critics and buyers of the day. It was a time as barren in development as in result. But in the great period following, when the master, still unrecognized and unappreciated—according to the measure of subsequent fame—was pouring forth his epic of the soil, the narrator becomes perforce more alert, enthusiastic, and critical. Taken altogether, the portrayal of Millet seems inferior to that of Corot, but this may be excused by the difficulty of the subject.

In showing examples of Millet's work, however, the difficulties are considerably lessened. He was not, by any means, confined to painting in oil, and often rendered the same composition in several different media. Hence the engraver has at hand monochrome drawings by the master's own hand, and can work without feeling his limitations. The book gives an almost complete series of reproductions from the etchings, as well as a very interesting note on this phase of the artist's work from the pen of Mr. F. Keppel. It also includes half-tones from many minor studies and sketches, originally executed in chalk, crayon, pen-and-ink, water-color, dry-point, and woodcut.

From a typographic point of view, the number is worthy of all honest praise; the type used is Caslon, set with beautiful decorative initial letters, well and carefully printed. A wrapper of heavy cover-paper is supplied by the publisher, but the whole book immediately cries out for a binding.

Between this number of the *Studio* and the other similar publications now in the market there is a definite contrast. Most of the monographs on artists are intended merely to instruct, and to extract any real enjoyment from their perusal is a task few readers care to undertake; of course the opposite is true of Mr. Hubbard's "Little Journeys," which are done with another purpose, and from which one finds equal difficulty in extracting any reliable instruction. The matter in the *Studio* seems to cover the ground from both ends.

* * *

From the same publishers (John Lane, New York), comes Part I of "Representative Art of our Time," a portfolio containing original etchings and lithographs, and reproductions of oil and water-color paintings, pastels, monotypes, etc. It is evidently the intention to include a paper on some kindred topic with each part, the first being "The Modern Aspect of Wood Engraving," by Charles Hiatt.

The illustrations are separately tipped to large sheets which serve as individual wrappers when the binding threads are cut, and the essays are consecutively paged, so that the entire text may be bound, and the illustrations framed or preserved as a collection of prints.

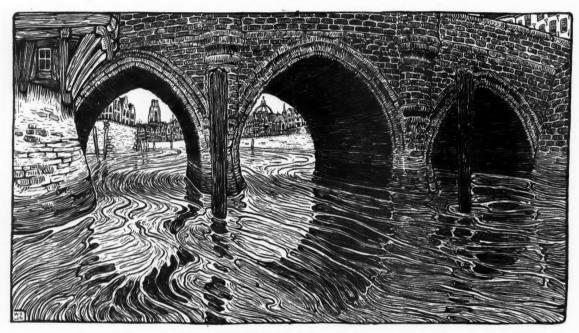
Nearly all the processes of reproduction are employed in this series, and in most cases with notable success. The subjects are mainly those chosen for illustrations in the regular numbers of the Studio, or at least from the same artists. From this doing arises the question of the aptness of the title. "Representative Art of Our Time" is a large subject, and the International Studio has always shown a somewhat limited editorial policy. However, as long as no artistic magazine of equal merit and importance is published in America, one can not consistently object to the somewhat British tone of Mr. Lane's publication.

Mr. Hiatt's note on Wood Engraving is particularly interesting, in that he gives a clear and sane general view of the subject, traces its history broadly in a few words, classifies the various masters of the craft according to a liberal and logical scheme, and notices the modern workers in the same spirit. He recognizes the value of the woodcuts produced

under the inspiration of William Morris, and their special fitness to the work for which they were made. In conclusion he says: "As a mere reproductive process for the ordinary purposes of illustration, I believe its sun has set. It will doubtless be employed from time to time to illustrate special publications, such as those of the Kelmscott Press, of great price and limited appeal. But I am not without hopes that it will come to be esteemed for its own sake, on account of its inherent qualities. The fine wood engraving will then take its place by the side of the etching and the auto-lithograph. When the collector and the virtuoso have welcomed it, it will no doubt become popular with that great number of people who, while they do not pretend to special knowledge, desire to surround themselves with things of beauty." This, when all is said, is a fair answer to an old question.

The prints in the first part include an etching by Edgar Chahine, a woodcut by W. O. J. Nieuwenkamp, and reproThe type page is, in all cases, in the exact center of the sheet—in flat contradiction to the artistic truth that has been known to printers for four and a half centuries. The initial letters present a truly alarming variety of design, no two, so far as I can discover, being in any one manner, and no sense of harmony or fitness being observed in their selection.

The book states at the very beginning that "it was deemed but meet and proper that the history of that memorable period be chronicled and preserved in some enduring form." When you lift this book, it has the feel of a block of metal; when you open it, you find it no more living than lead. It is built up, from cover to cover, of disintegrating chemicals. The copies that will endure are those that will be kept in dark vaults, undisturbed in their slumber for generations; and it is probable that when these are taken out they will go to dust like filaments of chalk, when the binding tissue had been eaten away by time. As for the copies preserved in the ordi-



"THE OLD BRIDGE."

Reduced from woodcut by W. O. J. Nieuwenkamp, in "Representative Art of Our Time."

ductions of a monotype by Alfred East, A.R.A., a pastel by E. Aman-Jean, a tinted chalk-drawing by G. Dupuis, and a water-color by Josef Israels.

We receive from Stonebraker Brothers, of Baltimore, a "Monograph of the First Decade of the Fidelity and Deposit Company of Maryland," and we find it, by certain commercial standards now in vogue, a sumptuous piece of printing. Perhaps, since I am utterly out of sympathy with this class of work, it is unfair to criticize it in this department; but since the printers have evidently done their best according to their lights, a frank opinion can hurt nobody.

The book is printed in Cushing type (or some similar face), on heavy enamel book-paper. I estimate the number of colors used, counting tints printed in illumination of the initials, at two dozen. There does not seem to be a single color harmony in the entire job. In two dozen places the page of type is broken in the middle, and a portrait, printed in brown and very carefully vignetted, is set in the irregular hole that is torn, like a bullet wound, through the very heart of the book.

nary manner, they will be old and ugly relics in a decade. Under ordinary use, no means has yet been discovered to keep this sort of paper in a binding, because its weight is far too great for its tensile strength.

Further, and to the credit of the book's makers, be it said: the register of colors throughout the work is remarkably perfect; the vignetted half-tones have been handled on the press in the most irreproachable manner; no effort, nor time, nor money has been spared to carry out the design of the book in absolute mechanical perfection.

And all this effort (as well as time and money) has only helped to make the artistic deficiencies more glaring, and to carry the finished book further from its purpose.

I am in receipt of a curious and unpleasant communication from a misguided friend. It is written around the margins of some sheets from the circular announcing the new Roycroft edition of Gray's Elegy. The note says: "The latest Roycroft fraud; this is a leaflet of the supposed hand-illumined book; you need not be told that it is a lie; even the draw-



From "A Remarkable Almanack."

ings are stolen from a French work; as long as my name is not used publicly you may have it; shall be pleased to see justice done."

There is no interest in publishing the writer's name, or I should not feel in the least bound to keep it. There would be no object in paying even so much attention to this matter, if it were the only one of its kind; but in the Donnybrook Fair wherein we live there are too many folk who follow literally the motto, which Mr. Hubbard formerly confessed, of hitting illogically at every head that rises above the crowd. And the Roycrofters get far more knocking than they deserve.

In the present instance, the case is particularly pointed. If the man had read the circular through, he could not have been so eager to disfigure it with strong language. For the announcement distinctly states that the book differs from the pages shown, in that it is colored by hand and not printed from tint-blocks. And further, I should like to know to whom my mistaken friend wishes to see justice done.

Surely the designs may have been stolen from a French book, yet it is hard to see the point of that; one can readily conceive an earnest but incapable artist drawing such designs; but if they are stolen, surely better things might have been chosen. And our informant does not confide the name of the French work rifled.

All this sort of thing is very depressing. We know the Roycrofters do not always succeed in their bookmaking efforts; indeed, they frankly admit their failures, even in their advertisements. True, in the circular before me they say: "There may have been better, more unique, and more artistic books than this printed in America, but we do not just remember what they are." Should they really desire information about this matter, we can furnish them a list of several hundred titles.

But for the fact that some publishers are even now thinking on the preparation of similar things for next year, it might seem out of season to speak of the "Remarkable Almanack" published in limited edition by Alfred Bartlett, of Boston. This curious little book is quite in the manner of the old almanacs, being decorated with woodcuts (some of them beautiful blocks by Gordon Craig, and some very crude affairs from the old chap-books), and filled with that marvelously useful miscellany so common in older books of its kind.

The text of this almanac does not suffer by comparison with any similar publication, being made up of all forms applied to all topics; it has essays on ethnological subjects, poems — including one "Sonnet" of thirty-six lines — on various jovial themes, philosophic observations, receipts, etc.

Altogether this book is commendable on counts other than those of intrinsic interest. It is full of pseudo old-fashioned things, such as are frequently given us at retail by publishers and bookmakers—the kind of stuff that has merit because it is old, and for no other reason whatever. Now I hold that it is healthful to have all this amusing stuff in one lump—where one can get one's fill of it, rather than scattered through a number of serious publications, where it is more than likely to disfigure the good and serious work of our own day.

Some excellent work in limited editions has recently been done by Lewis Buddy, 3d, at the Kirgate Press, Canton, Pennsylvania. While some of Mr. Buddy's first books are rather deficient in the qualities that come of good presswork—chiefly through the use of hard hand-made papers without dampening, and without sufficient impression—his more recent books are distinctly creditable.

The edition of President McKinley's last speech, in particular, suffers from the unskilful hand of the pressman, though otherwise it is nicely planned and carefully composed. The margins in this book have not been properly observed, and in fact all his books might be greatly improved in this respect.

For his edition of Hawthorne's "Main Street," for which a preface was specially written by Julian Hawthorne, an old type of very unsatisfactory design was used, and the book is not as comfortably readable as it deserves. The designs for head and tail pieces, drawn in imitation of woodcuts, could also be improved. But the book is worth printing, the paper is good, the binding in perfect accord, although rather delicate for the purposes of usefulness, and the whole book has an air of earnestness that is distinctly pleasing.

The most interesting single volume issued by Mr. Buddy, in our opinion, is the work on "Horace Walpole and the Strawberry Hill Press," by Munson Aldrich Havens. This work is specially pleasing to all collectors of private prints and limited editions, since it details in a thoroughly delightful manner the history of the strange playtimes in which Walpole indulged. The press at Strawberry Hill was, in its own day, a fine and original fad for a gentleman; curiously enough, the fad is still good, albeit some of its followers seem to forget that its day of originality in the rôle is past.

The Kirgate Press edition of this work of the famous letter-writer and his dilletante publishing is a very attractive book aside from its text, being supplied with excellent portraits of Walpole and Kirgate, and many facsimile reproductions of title-pages, etc., from the Strawberry Hill Press.

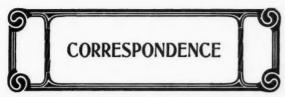


From "A Remarkable Almanack."



"FLEEING FROM THE FLAMES."

By Adolph Schreyer.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

AN EX-"SITUATION-SEEKER."

To the Editor: CLEVELAND, OHIO, February 26, 1903.

The result of my "ad." for situation, placed in The Inland Printer a few months ago, was so satisfactory that I desire to thank you and express my appreciation of the merits of your columns.

I was located in a small city with little or no opportunity of advancement and desired a position in a larger place, with a concern where I would have opportunity of extending my knowledge of presswork and the assurance of advancement. My advertisement brought eighteen replies, mostly from good concerns. I accepted an offer I considered best and have been for some time in my new position. I feel that the change has been a good one and, as it came through The Inland Printer, I take pleasure in acknowledging my thanks to your valuable paper.

L. R. C.

IN RE "THE DEMAND FOR SKILLED MEN."

To the Editor: New York, N. Y., March 7, 1903.

At the request of some of your readers and with the permission of "C. D." who recently placed a want ad. in your magazine in an effort to locate the "demand for skilled labor at a compensation above the scale," and who then followed it up with a letter of inquiry as to disappointing results, the following is submitted:

I. That those volunteering opinions in reply to the letter, not being in possession of all the facts in the case, present more or less erroneous deductions. That is the charitable view.

2. That the ad. mentioned appeared simultaneously in the two most prominent craft magazines — The Inland Printer being one.

3. That the ad. contained nothing more than facts—a reliable, skilled workman, assistant foreman, seeking employment on high-grade work at compensation in keeping with same and decent working conditions.

4. That after a lapse of two months from date of ad., one "unavailable," out-of-town offer of a situation was the total result.

5. That the letter of inquiry above mentioned then followed.

6. That opinions in answer thereto show a desire to flout one supposed to be a mere seeker of employment and ignore the fact that "nothing is more clumsy than being unfair."

7. That no matter how "self-laudatory" an ad. may appear, if it contains the facts, that is its justification. Besides, employers, as a rule, lose no time in "firing" one who can not "make good."

8. That if there is an actual demand for certain goods, there will be "something doing," when the advertiser points out where they may be obtained.

In conclusion, the experience of "C. D." demonstrates beyond cavil the assertion that there is a "demand for skilled labor at compensation above the scale"—that is worth while—is "poppycock." The one or two or three dollars extra per week that some workmen in the jobbing branch receive do not rise above the dignity of a few cents extra per day, which advantage(!) is surpassed in a number of other

crafts not necessitating, by comparison, the varied qualities that go to make up the workmen whose efforts, as a rule, "put the imprint on the job" and make the reputation of the house.

It would be well if some members of that class that has thrown away by throat-cutting competition the advantages of the point system in the jobroom, the typesetting machines in the bookroom, the fast machines in the pressroom and many other advanced facilities, would "sing exceedingly low" in criticizing even humble efforts that have for their end betterment of conditions.

It may happen that some resentment may be created by the "spanking" herein administered. In such event it will be of some consolation to that one who may "take his pen in hand" to do something, or "do" some one, to know that the object of this communication is approved by several persons, among whom are one employer, one ex-employer, one prospective employer and a few modest journeymen.

E. A. S.

WHAT SHOULD A PRINTER KNOW?

To the Editor: FORTUNA, CAL., February 28, 1903.

In your February number is a notice announcing a German manual for printers' apprentices, published in Frankfurt. It says that among the good advice tendered the apprentice is a suggestion that, besides general information, a rudimentary knowledge of languages is a desired point in the youth who shall enter the field of the honorable craft of printing, and probably no one would deny the benefit of such knowledge to a compositor. But the notice seems to rail just a little bit at this advice, as also at the lofty notions which German printers entertain about the craft which is yet called, in their own language, "die Buchdruckerkunst"- the art of printing; not the trade of printing. In the "Proofroom Studies," published in The Inland Printer, is a suggestion that ambitious compositors study the language and read up generally in order to qualify for proofreadership, and I suppose this implies a study of the dictionary and the grammar, if they can find one of sufficient and accepted authority, and much joy may it give them. In the case of the German apprentice the language study is pluralized and would include French and English besides the native German. Has it ever occurred to any one that the study of foreign languages is altogether slighted, if not despised, by the American compositor? Strange as it may sound, I know one case of a proofreader on a daily paper being sneered at by fellow-workers for taking lessons in French-trying to learn more than was good for him, I suppose. Still, if one looks over the daily papers with their flood of errors in the printing of names of foreign papers and places, a rudimentary knowledge of foreign languages seems to be badly lacking somewhere.

As an instance of what a reporter may do when he runs across something particularly foreign may be mentioned that upon the visit of the Duke of Abruzzi, some years ago, to the Pacific coast, a San Francisco paper called him frankly Count Della, which may be just as good for those who do not know the meaning nor can guess how the reporter came to call him so. Another San Francisco paper has lately added a word to the wealth of the United States language by discovering in India some exalted personage whom it repeatedly calls the Vicerine—which should be particularly interesting to Chicago. It is a well-sounding word. A poet could use it effectively in an ode to glycerine, and who dare cavil at so lusty a band of triplets as Culturine, Actorine and Vicerine? Don't they just yell?

In a trade publication, which is only second to The Inland Printer, I saw some years ago "Freie Känste" and "La Petit Journal," and in the issue for February is an attempt at Dutch which a rudimentary knowledge of German would have made impossible. I don't know a word of Dutch, except by guessing, but I venture to suggest that when the type says, "Amstrdamsche Baek-en Steendruk Kerij," this is what is

meant: Boek- en Steendrukkerij, as in German it would be Buch- und Steindruckrei, in Danish Bog- og Stentrykkri, in English (literally) Book- and Stone-printing; that is, typo-

graphic and lithographic printing-office.

It has often occurred to me that the difficulty for the English-speaking printer in the spelling of foreign words is the slurring manner in which words are treated, leaving nothing to guide the ear in spelling a word. Just consider how the five full-sounding vowels, the whole scale - a e i o u - dissolve them into whatever open sound you can get into the buzz of a fly, or m-m-m-. Supposing you pronounce Richard, then Richrd, then Richird, then Richord, then Richurd, and what have you? Pretty nearly the same thing. That is why it is so hard for American printers to spell correctly German names ending in berg or burg. Hamburg is too common to admit of error, but take Königsberg, Babelsberg, Württemberg. How often are they spelled right? I have seen even on a style-card the last-named spelled Wurtemburg. And if you go to combinations of e and i, what do you get then except what luck may send to you? You say, e, ee, ei, ie, or eie, and you are up a tree for something to hold on to; proceed to eu and ue, and you are at sea again. I venture to say that if you could give proper value to the vowels in "Neue Freie Presse," the spelling would follow the speaking as plainly as the shadow goes with the light. But where is the remedy? We can not change our pronunciation to please the Dutch. Maybe it would be a good idea to try the suggestion of the

I hope that no word here said may give offense to any one. Naught is set down in malice or derision, but all in fraternal feeling and spirit. It was the advice to the German apprentice that started the ball.

A. L. A.

PARISIAN NOTES ON PRINTING.

To the Editor: PARIS, FRANCE, February 21, 1903.

Commissioned by the editor of The Inland Printer to keep the readers of that review posted, I propose to pass a few moments with my American confrères and give them a few facts concerning European printing.

Living in Paris, I am admirably situated to obtain a knowledge of all that is said and done in Europe, for no city of the Old World has so many strangers within its walls as the one

laved by the Seine.

If we examine the state of the printing business in Europe, we are forced to acknowledge that great progress has been made during the last few years, and the typefounders' catalogues have been entirely remodeled to give place to new designs in ornaments and type-faces. The inkmakers are almost daily bringing forth new colors, gildings and silverings to eliminate the use of direct bronzing; and, with a view of effecting an economy in the work, double-tint inks are mixed to obviate the necessity of making two impressions for half-tone work, which inks are very solid and little affected by the light. The printing-press manufacturers have, in the course of events, been obliged to remodel all their plans in order to satisfy their customers, who have become very exacting and demand without ceasing perfect machines of great speed and absolute register.

I may acknowledge right here that in Europe a great deal is thought of the people of the United States—especially in France do we admire the Americans and recognize the great part taken by their inventions in improving the material used in the art of printing. The typefounders of Germany, England, Italy and even France copy and imitate the specimens of the American foundries; it is the same with the printing machines, which partake largely of the American style in their perfections.

England is the country in which a vast amount of printing is done, and the number and circulation of their magazines is very large, while their editors strain every nerve to procure the latest novelties. So keen are they to be first in the field, that it is reported that one publication printed in advance a large edition, giving a detailed account of the coronation of the King, which was in every respect imaginary, because the coronation was postponed on account of the King's illness, and the entire edition had to be destroyed, except a few thousand copies which were sold in the provinces before they could be recalled.

English manufacturers sell very little printing material in Europe, either presses or type; their printing machines are not highly esteemed here, and as for their type—the difference in the height and in the sizes, as compared with French, German or Italian material, makes it impossible for them to sell their products to advantage. However, the typographical art is much honored in England, and they produce much beautiful work.

In the quantity of periodical publications and books printed, Germany follows closely, and the work done in that country always commands admiration for its artistic beauty. The publications from several of their cities are remarkably good, and it might be said that no country in Europe produces such a large quantity of fine printing. Your readers are, of course, aware that the Gothic (German text) is the characteristic of the German language, but these forms, whether in writing or printing, are disappearing more and more and giving place to letters modeled from the Latin or English, which is the same thing. Almost all the technical journals are printed with Latin characters, because they are more legible, and because so many of the readers of the German books have no love for the German letters, but the latter, however, will endure for a long time yet, the consequence being that the printer is obliged to keep on hand both sets of faces in order to satisfy his customers.

Although the Germans excel in their artistic composition, they are reproached throughout Europe for the bad taste they sometimes display in their choice of colors, which are often a mixture of high tints and glaring contrasts that are horrifying even to a German who has had an opportunity of comparing such results with the work produced in France or other countries. In addition to this, the general appearance of their books is too heavy to be pleasing to the eye, too many lines seem to be crowded into the page and the pages are too square to look nice. These observations are made very often, both by German printers themselves and the critics in the typographical circles, and are therefore not merely my own personal opinion.

In France, the one point upon which printers especially pride themselves is their beautiful illustrated posters and their books. There are in Paris lithograph artists and designers without equal, who furnish designs for the stone, while French books please as much by their interior arrangement as by their binding, which is often very valuable, because in Paris are found collectors who do not hesitate to spend thousands of francs to possess an artistic binding on a rare work. It is well that this is so, because the prosperity of the French bookbinder depends upon sustaining the reputation which he gained at the last Exposition in 1900, when several high awards were won by French bookmakers, as against silver medals which were the only recognition awarded to their German confrères. This bears out my view as previously expressed, and the verdict of those judges may be accepted as conclusive. The reason for this is that in France so many bookbinders are proficient with the hand tools used in gilding and decorating their volumes, while this class of ornamentation is almost unknown in Germany, such work being usually done

On February 14, last, a grand ball was held by the Cercle de la Librairie of Paris for the benefit of l'Orphelinat du Livre, an institution which receives the orphan children of workmen engaged in bookmaking. All the notables of the trade were

present, and a very brilliant assembly augmented the income of the institution

A number of French houses, noted for their productions in the graphic arts, are preparing to participate in the exposition at St. Louis next year, but I fear that some firms at Leipsic and Stuttgart, in Germany, will not exhibit there, alleging the impossibility of doing business in America on account of the high tariff.

A typographical school was inaugurated at Turin, Italy, on December 21, last, to give the young people working in the offices of that city an opportunity of perfecting themselves in their business. The formal opening was a great success, a number of famous Italian printers assisting in the celebration. It has been proposed to enlarge the printing school at Milan, which has been in existence several years.

CHATS WITH BUSINESS OFFICE WORKERS.

Feel the responsibility of your position, be continually learning, be wide awake, be ambitious.

Always be at the office on time. Do not stay out beyond your lunch hour. When a delay was unavoidable, explain why.

Do not be afraid of working a little beyond office hours, or of doing a few things that you are not paid for.

Do not use up half your time in the office in reading and writing letters of your own, or in reading papers. If you have the interests of the business at heart you can always find something useful to do. Your employer pays you to work.

When in the private office, or at your employer's desk, see and hear nothing not intended for you. Do not pick up letters or try to see what the balance is on your employer's bank book. Open no letter that you have not permission to open.

Help your employer all you can with suggestions. But do not interrupt him too much. Do some thinking yourself. It will enhance your value if you will make memoranda of matters that an employer wishes to attend to and remind him of

Look out for enclosures with letters. Go over envelopes before they are mailed; be sure they are correctly addressed.

Be informed on the rules of postage. It is as great a mistake to waste postage as to put on too little. Pay for all the stamps you use on your personal letters.

Be pleasant in the office, but do not be too hilarious, nor acquire the reputation of office joke-teller. A common fault of young men is that of becoming too familiar with their employers. Be on the safe side.

Do not argue too much with your employer. Even if he is wrong it may be policy to let him have his way and find out afterward that he was mistaken. Use tact.

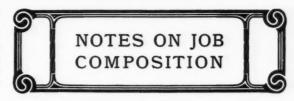
Be neat in personal appearance. Keep your desk well arranged. Be economical of office supplies. Everything costs money. Notify the purchaser when the supply of anything is getting low. Do not wait until the last has been used.

Remember that trustworthiness counts for more than ability, and that true manliness and true womanliness are silently admired and appreciated at all times.

Be courteous and obliging to visitors and patrons of the office. He knows nothing about the principles of business who is ill-mannered or surly with people who deal with his firm. Courtesy has made many fortunes. Never in the presence of customers argue angrily with a fellow-worker. Exercise selfcontrol.

Telephone service is expensive. You have no right, unless permission is given, to use the telephone for personal purposes. Do not use it at all unless there is necessity. Your employer's good opinion of you will not be magnified if you talk long and frivolously over the telephone during business hours.

The use of common sense, the exercise of thinking powers, the application of earnestness, strict adherence to duty - these are requisites which, in business life, must come before perquisites .- Chat.



BY JOHN M. LARKING.

Under this head will appear, each month, suggestive comment on the composition of jobwork, and all descriptions of decorative typography. Address all communications and specimens for criticism in this department to The Inland Printer Company, 212 Monroe street, Chicago, Ill. Write name and address on all specimens sent for criticism. Specimens for reproduction should be printed In black ink on white paper, if possible, and mailed flat.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

Modern Letterpress Designs.—A collection of designs for job composition from the British Printer. 60 cents.

Practical Printer.— By H. G. Bishop. Containing valuable infortion for the apprentice, compositor, pressman, foreman and proprietor. mation for Cloth, \$1.

BOOK OF DESIGNS FROM TYPE.— By Ed S. Ralph. A collection of to-date samples of composition, which every compositor who aims to modern work should have. 50 cents.

do modern work should have. 50 cents.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 25 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

PLAIN FRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

Correct Composition.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

Hints on Imposition.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

Modern Type Display.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty upto-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

Louis A. Prew, Roxbury, Massachusetts.- The outside program cover lacks feature. It could have been set up very appropriately in the style indicative of the club name, the Colonial.

C. DE VERE, Marathon, Iowa. The Dairy Account cover is a good design, but the type in the Drug Company letter-head could be reduced one or two sizes, improving its appearance

RALPH COLBURN, West Superior, Wisconsin.—A very unique design. The period is unnecessary at the end of the main line, and the label crowds the design a trifle. Otherwise a wellbalanced job.

J. E. BULLARD, Forest City, Mississippi. The "Slipped up" blotter is overdisplayed. The matter should have all been set in straight paragraphs, about half the space left white, the only display being the line pertaining to the cut.

WALTER REDFIELD, Denison, Iowa .- More contrast in the matter of type sizes, better attention to spacing between lines. and, in heavy panel forms, the use of some lighter color than black, are some details that would improve the work.

M. A. Jones, Platte City, Missouri.—Restraint in the use of large type-faces and simpler composition on such jobs as the Orphan School letter-head are suggested improvements.

appearance to a job when used as a main line. Better use a normal-shaped letter and let the line go short.

W. J. McCulley, Dell Rapids, South Dakota. The Tribune statement and blotter are in a proper style for the type

DELL RAPIDS, S. D._ M ACCOUNT Tribune Publishing Co.,

> Publishers of Dell Rapids Tribune. HIGH GRADE COMMERCIAL AND FANCY PRINTING. No. I.

used. A comma following a period at the end of a display line is unnecessary and throws the line out of balance. We reproduce the statement. Rule in red, the rest black. (No. 1.)

B. ALEX THUNBERG, Boston, Massachusetts.— The removal of all rules and word ornaments in connection with the text on the Cummings program and a more natural arrangement of the lines would make the first page more distinct and pleasing.

J. W. MINSCHWANER, Trenton, New Jersey.-A careful study of the arrangement and display of some of the leading periodicals will help you in forming a correct style for your

The Minschwaner Print, PRINTERS Fine Stationery. Catalogue and Office Work our Specialties X THATTATATATATA FRATERNAL SPIRIT. 116 W. FRONT ST., Trenton, N. I

No. 2.



magazine, which bears the impress of inexperience in its present shape. Insincerity is added to inexperience by the statement in the reproduced corner-card. We reset it, with the wording arranged more in conformity to the principles governing fine work. (Nos. 2 and 3.)

A. P. HERON, Washington, D. C .- The ads. show an appreciation of the value of clustering the different statements and the use of white space for emphasis. The topical headings, although pleasing separately, are scarcely uniform enough as

CHARLES J. SCHULTZ, Newark, New Jersey .- The bill-head looks very much better with the rule border, especially with the heavy-faced type used. It is necessary for balance. The rest of the work shows care and thoughtful appreciation of proper printing.

HECTOR J. CHIARIGLIONE, JR., Pueblo, Colorado. - Color combinations are largely a matter of taste, but we think that red and brown is better than green and brown. Overornamentation is a fault evident in your work. Word ornaments are particularly unnecessary.

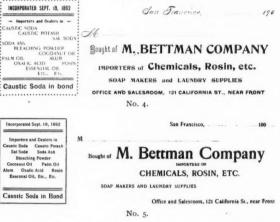
W. P. Delaney, Caledonia, New York.—Ornamental borders may not be used on invitation cards, even if it does require some self-restraint on the part of the compositor in leaving them off. The conventions of good taste demand this, and apart from that, the type is sufficiently beautiful to require

Extended faces, especially the caps., give an unpleasantly flat no added decoration, thus showing that simplicity is quite often the basis of artistic printing.

> Joe B. Sublett, Bowling Green, Kentucky.-A very apparent fault in the News letter-head is the heavy panel which dominates the type instead of throwing it into relief. The use of pointers is unnecessary and we suggest that scarlet and purple is not a pleasing color combination.

> GEORGE E. MARTIN, McMinnville, Oregon .- Text or black letter always gives distinction to printing when rightly used, and an instance of this is the two bank jobs. A running head on the souvenir program and more distinction between the program matter and the ads. would improve it.

> M. L. STERN, San Francisco, California. - Two text faces of different design should not be used together. A certain vagueness in display is caused by too even spacing of all the lines



in a job. Clustering the different parts of the work gives more distinction. The example shown can be improved by a little judicious spacing, and also by the use of a less number of faces. We incorporate these suggestions in a resetting. (Nos. 4 and 5.)

HARRY A. THATCHER, Sioux City, Iowa.— The title of the folder, "Profit-producing Names," should be either all caps. or all lower-case, not a mixture of both, as shown. It would



be much more distinct and readable if so set, very necessary qualifications in advertising literature. The letter-head, which we reproduce with a resetting, is rather one-sided and weakened somewhat by the wide separation of the different parts. (Nos. 6 and 7.)

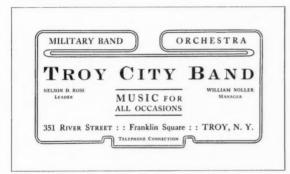
FRED BENTINE, Jackson, Ohio .- The work is in the usual good style necessary in stationery composition. The limitations in the way of display are so evident in this class of work that much originality can scarcely be expected. As a rule, the underscoring of lines in simple display is inexpedient.

George W. O'Neal, Greensboro, North Carolina.— Proper appreciation of type styles necessary for different classes of work is apparent in the samples submitted. The Barr & Elam card is very dainty in design and type selection, and the Epworth and Woman's Day cover-pages are both in good style.

GEORGE A. HERRICK, Troy, New York.—Two thoughtful and pleasing designs are shown herewith, a card and letterhead. The type and border are in accord, and the designs attractive. Although the purists might object to such work



as being overelaborated, yet we feel that by such decorative composition and designing the "art preservative" is lifted occasionally from the ordinary humdrum routine to a higher plane of individual initiative and creative good taste. The examples are simply shown as object lessons in typographical and decorative good style. An error in the card is the crowd-



No. 9.

ing of the border by the main line, more space showing between the words than at the ends between the type and border. (Nos. 8 and 9.)

H. M. Tedford, Gonzales, Texas.—The use of wide, shallow panels in connection with extended type-faces gives a flat, disproportioned appearance to some of the headings. We suggest, although this is not strictly within the province of the



No. 10.

compositor, that when Plymouth and kindred heavy faces are used in stationery, the printing be done in colored inks. We reproduce a pleasing panel design. An improvement would be the removal of the rules from either side of the top line. (No. 10.)

EASTON & MASTERMAN, Stillwater, Minnesota.— The work shown has all the qualities that good taste demand. You have amply demonstrated that simplicity is the very essence of artistic printing. The only exception we would note is the quite unnecessary heavy rule underscore on the Flint letterhead, and perhaps the outside panel on the Union letter-head

could be reduced to 3-point, with better effect for a one-color job. As it stands, unless printed in a lighter tint, the panel overpowers the text.

CHARLES C. SHEARER, Grand Ledge, Michigan.—An interesting collection of samples for several reasons. The general





No. 12.

use of lower-case is a great help to legibility, and much variety and ingenuity is shown in the arrangement, although in one or two instances this ingenuity does not exactly coincide with well-balanced and coherent designing. We reproduce the Pike Brothers letter-head and a resetting in order to show where it fails as a good design by the monotony caused by the three equal divisions at the top of the panel. (Nos. 11 and 12.)

R. G. Widdleber, Carman, Manitoba.—The omission of pointers and word ornaments at the ends of display and catch lines is desirable. The samples are above the average for the so-called "country style," which means a style hampered somewhat by the medley of type faces sometimes found in country offices.

F. B. Walters, Salem, Virginia.—Inattention to a few little things is apparent in the work shown. Some cap lines are spaced too closely. An en quad is the least space that should be used, and two three-em spaces are better, increasing or decreasing according to the width of the face used. When



No. 13.

type is placed in a small panel, it should not be spread out in order to fill the panel, thereby showing more space between the lines than there is between the matter and the side of the panel. Better to simply lead or double-lead the matter and place it at the top, placing a small ornament in the blank space. We reproduce the *Sentinel* letter-head as an interesting panel shape, well proportioned and well spaced. Outside rule and ornament in red, the rest in brown. (No. 13.)

THOMAS TODD, JR., Boston, Massachusetts.—The specimens are all interesting and pleasing variants of the program form. The type is not too small in any of them. It is readable, and larger display would militate against the daintiness which should characterize all printing for such functions, as the feminine element usually predominates in the audience. The

one in brown ink is the best, in our estimation, combining neatness, legibility and probably not an extravagant outlay of time in its composition, three very necessary elements in commercial printing.

A. E. Pelton, Grand Junction, Colorado.—Avoidance of type ornaments is recommended on most commercial stationery, and heavy designs especially, unless printed in subdued tints. The Greeting booklet is errant in the use of too many type-faces. The Pelton card is odd and attractive with its harmonious coloring.

R. I. Barnes, Raleigh, North Carolina.— The catalogue cover is interesting on account of means used in its production, and attractive by reason of good design and display. The inside title of the catalogue is not quite our conception of a proper title-page, although in advertising work more

C.T.RANDOLPH

MANUFACTURER OF BUGGIES AND CARRIAGES

ESTABLISHED 1885

KINSTON, NORTH CAROLINA

No. 14

C. T. RANDOLPH

HIGH GRADE, LIGHT RUNNING

BUGGIES & CARRIAGES

KINSTON, NORTH CAROLINA

ESTABLISHED 1885

No. 15.

liberties can be taken than is permissible in books of more permanence. It would be just as effective arranged in a simpler manner, and better contrast obtained by the use of more white space. (Nos. 14 and 15.)

EARL W. SMITH, Albany, New York.—A plain paragraph in strong, readable type, surrounded with a plain-rule border and sufficient white space between border and type to give distinction to the latter, is the best way to set such an ad. As shown it is simply a freak piece of composition, with no advertising merit whatever.

Spencer E. Coplin, La Grange, Indiana.— Some inattention to details should be corrected in the work submitted. More space between the words when an extended letter is used, and less between lower-case or condensed lines, is a suggested improvement, and in one or two cases the reduction a size or two of the main display lines would be a step in the same direction.

CLAFLIN PRINTING COMPANY, Chicago.—In an endeavor to tell the interested public what peculiar facilities it possesses for doing printing as it should be done, the above company, on a type page measuring 2½ by 5 inches (four pages), uses nine

different faces of type, thirteen sizes and two colors. This goes to show what distressing limitations the scanty stocks of the typefoundries impose on some of the amateur exponents of the art preservative.

HAL MARCHBANKS, Ennis, Texas.—Good taste and good sense are evidenced in the stationery samples shown. This means selection of plain faces and natural arrangement, two requirements usually within the reach of all printers. We

LOGAN & SULLIVAN

BROKERS IN COTTON, STOCKS, GRAIN AND PROVISIONS
MCHBERS NEW ORLEANS AND NEW YORK COTTON EXCHANGES
BANK REFERENCES

OFFICES AT WACO, CORSICANA AND ENNIS

No. 16.

The ferris Institute

Constitution and the constitution of the con

FOUR ELEGANT
BUILDINGS
A Finity Equipped Communium
A Campless Laboratory
A Well Selected and
EXTENSIVE LIBRARY

Ferris, Texas
No. 17.

show two specimens as illustrations. The first displays good, ordinary arrangement, and the second pleasing and consistent letter-spacing, although we deprecate the wide spacing of text lines as a rule, and the term line might have been a size smaller. (Nos. 16 and 17.)

The King Printing Company, Bristol, Tennessee.—The specimens sent show both refinement and good taste. The Westminster League title is, perhaps, unnecessarily extravagant in design for such a simple job, and in place of the rather obtrusive red color of the border and ornament on the King bill-head a deeper tone of blue could have been used much to the betterment of the job.

R. H. Robinson, Spanish Point, Bermuda.—We acknowledge with pleasure the receipt of the package of printing, and appreciate the thought that sent it. Some slight errancies from correct printing are noted in the work. One is the letter-spacing of text or black letter lines. This is to be avoided

PRINTING
THAT & &
ATTRACTS

TERMS: CASH ON DELIVERY

Dr.
t o
QUICK PRINTERS, PUBLISHERS

Dr.
t o
QUICK PRINTERS, PUBLISHERS

AND Green Stort, N.Y.
T & 28 PRONT STREET
No. 15.

Hamilton, Bermuda,
190

Hamilton, Bermuda,

TERMS: CASH ON DELIVERY

NO. 19.

whenever possible, as the beauty of such faces lies in the compactness or close relation of the letters to each other. The reproduced letter-head is faulty by reason of want of unity in the panel design. It is reset in order to show an improved arrangement. (Nos. 18 and 19.)

EDWARD M. SELKREGG, Chicago, Illinois.— The Creamery booklet is a refined and in nearly every way a correct bit of printing. The only errors are the rather awkward initial arrangement on the first page and the improper position of the type page on the paper. When a book is opened the two pages should be regarded as a unit, and the space between the two type pages should not be a great deal more than the outside

margins, or else the coherence of the two pages is lost and the double white space in the center throws them out of balance. The statement is not exceptional in treatment.

A. K. Ness, St. Ignace, Michigan.—Wide letter-spacing to such an extent that it requires a visual effort to trace the relationship of the letters to each other is inexpedient and furthers no decorative end. It would be better, perhaps, to sacrifice whatever ornamental possibilities such an arrangement has to the greater good of legibility. The folder in Touraine Italic is a harmonious bit of printing, and the tags are composed in a good style which those humble but necessary attachments do not always receive.

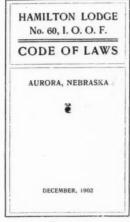
Charles R. Arnold, Grenoble, Pennsylvania.— The Live Stock folder is a correct bit of printing, type and paper selection both being good. A fanciful border should not surround a job printed in Engraver's Roman. No border at all would be the better taste, in the style of the engraver, and the only variation from this, a plain rule border. Your stricture regarding our use of the character "&" is just, although it is permissible in display, when expediency can suggest no other arrangement whereby its use can be avoided. Its use can not be justified, however, in the text, albeit we have the notable precedent of William Morris, who used it freely in the Kelmscott books.

James Schoonover, Aurora, Nebraska.—Both specimens are good, although the panel of the bill-head is rather attenuated to be exactly graceful. The cover-page, which is reproduced, is a very good design, but somewhat overelaborated for a title of that character. In the resetting we have simplified

Hamilton Lodge
No. 60, I. O. O. F.
CODE OF LAWS

AURORA
REBRASKA

DECEMBER, 1993



No. 20.

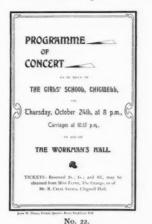
No. 21.

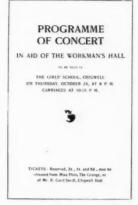
the job, and as the words "code of laws" are perhaps equally important, they are given equal prominence with the rest of the title. (Nos. 20 and 21.)

D. Gustafson, Red Wing, Minnesota.— Some slight divergencies from correct style are noticeable. The large-sized paragraph mark should not be used as an ornament. It is not beautiful, and its use as such is a perversion. In old black-letter books space was left for the paragraph marks, which were afterward put in by hand in red color. In fact, its shape is reminiscent of the brush stroke. The proof envelope is rather extravagant in design for such a strictly useful form. A more subdued arrangement, permitting of more room for the address, would be better. A text letter should not be used as an initial to Roman type.

JOHN W. PHELP, Buckhurst Hill, England.—Although the traditions of style in English letterpress differ somewhat from those of America, yet it is in no manner possible to draw invidious distinctions between the work of the two countries. The specimens shown have many points of excellence. Colorwork,

intelligent and harmonious, is combined with much graceful typography in many of the programs and folders. One or two of the specimens fall short of the best standards of display, but as a whole the work shows a high grade of endeavor. The title-page shown is in a style we always deprecate—the use of





No. 23.

many fancy type-faces on one page. This is especially objectionable in program work, in which simplicity and harmony are the better way. The resetting shows a one-series style of composition. (Nos. 22 and 23.)

ED E. Brewer, Geary, Oklahoma.—A proper feeling for the "eternal fitness of things" is not apparent in the work shown. All the jobs have been cast in one general style of heavy type and panel arrangement. The usages of commercial printing have prescribed in a general way certain forms for different occupations. The doctor or lawyer usually wants a simpler and neater form than the hardware merchant, and is better satisfied with the absence of rulework and ornament than the manufacturer, who naturally regards his stationery in the way of an advertisement. The real estate man and the county officers should have been given small and neat type, without panels.

Pennock Brothers, Mount Victory, Ohio.—There are several reasons why rules will not join. The only satisfactory way is to buy strip rule and miter and shave it yourself. This applies to 2-point rule and heavier. Rule that has been used is worn down at the ends, which prevents a perfect joint, without reshaving. If you have a miscellaneous collection of brass, the trouble may be caused by the varying height of the metal. Single and 1-point side-faced rule will join without mitering, although eventually it will also wear down at the ends, necessitating reshaving in order to get perfect joints. We suggest that there are other suitable styles for headings besides the panel form. An excess of rules and borders is the chief fault in the samples shown.

THE TRIBUNE PRINTING COMPANY, Minneapolis, Minnesota Many printers imagine that an artistic and catchy title-page in combination, perhaps, with an attractively designed cover, will compensate for any typographical deficiencies further along in the book. In the group of booklets shown these two very desirable elements are simply the outer and inner entrances to much consistent and harmonious type arrangement, producing work of the utmost value to the different advertising fields for which it is designed. Thought and insistent attention to every detail have conspired to make each booklet a correct piece of printing from start to finish. Simplicity is the keynote and an appreciation of the limitations that type imposes on the artistic is shown by the restraint exercised in the composition. The covers, in graceful l'art nouveau and conventional designs, are fitting envelopes to the quiet and proper typography within.



Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript.

ABOUT CASE STANDS.

BY HEBER WELLS.

The great utilization of rack room for cases in composingstands at the present day is noticeable and very marked as compared with stands as formerly made. A very common form of stand, in fact, the only style formerly in general use, had room on top, as now, for two pairs of news cases, while there were racks below for only eight full size cases. The other side of the stand had no racks. Subsequently such blank space was utilized in certain makes of stands with racks for two-third size cases, and at the same time a few more racks of the full size were added, but it remained for the West, and the extreme West, at that, to show the printing fraternity how stands should be made to save room, for out of California came the stand which, I think, was called the "Double Gem," that held thirty-four full-size cases, four of them being on top and thirty in the racks below. This stand was later on put upon the market by Vanderbrugh, Wells & Co., under the name of the "City Stand." Under that name it became a great favorite in the East and afterward all over the country, its manufacture being taken up by various houses.

In the "City Stand," besides the saving in rack space, there were also decided ones elsewhere, and combined with that were other marked utilities that made the stand a very desirable one to have in the composing-room. This applies to both book and

job work.

From time to time efforts have been made to show that by lessening the depth of the framework of case stands from front to rear and by overhanging or projecting devices at the front, there could thus be obtained a saving of floor space. A little consideration, however, will show that such a claim for saving can not be maintained, for the simple reason that no matter how much smaller the frame of the stand is made, the actual room taken up on the floor is the distance from the front of the lower case to the back of the upper case. And, seeing that in the "City Stand," the upper case does not protrude back of the line of the stand on which it rests (ordinarily about four inches), it is evident that for economy of room the conditions are completely fulfilled in the "City Stand."

Moreover, in offices that adopt the plan of withdrawing cases only from the racks at the back of the stands, so as not to disturb the compositor while at work, the "City Stand" is a desideratum, because the upper cases do not project and thus prove an annoyance to the hand who, perchance, is setting job-letter from the rack at the back of the stand.

This matter of using the racks in stands so as not to disturb the work of compositors is well worth the consideration of any one having a large office and who seeks to practice economy in its truest sense. It quite frequently occurs that a man when first made aware of the new method of withdrawing cases from the rear of the stands will say: "I can not afford to lose that room, I must have the stands back to back as usual," but a little reflection will soon show him that the question can not be settled off-hand. If stands were made without racks, there would be no one interested at that point besides the compositor, but inasmuch as the rack space is so fully occupied in these days by cases or letter-boards, the oftener does the jobhand come along and stop for a time the

operations of the compositor. It is when the aggregation of these interruptions and stoppages is considered for a considerable time that the matter becomes of importance, and dollars and cents come into the problem at a far higher rate than will be represented by a little rental account of a few square feet of floor space. There are also other considerations in favor of the back system that will occur to an observing mind, such as the chatter that is bound to occur between the compositor and the interrupter and the consequent loss of time, and also the fact that when the cases in racks are labeled as to their contents, the labels can not easily be read by one approaching from the front of the stand; for the compositor, knowing his own comfort and convenience to be worth considering, very frequently pushes the cases back out of sight so as to give his legs more room. If the approach to the cases in racks be made from the back, the cases can at all times be kept flush with the frame of the stand, whence they may be duly scanned to advantage and lines set without any let or hindrance. There are many economies to be found in this system, and some wellordered offices who have had it installed would not go back to the old plan of "back-to-back" for any consideration.

There is that which tends to a smart appearance, as the English put it, and there is many a printer who might well profit by giving his office a little attention in that way. From the nature of the business, there is a tendency toward grime accumulating here and there, and this should be guarded against as far as possible. Many offices that have large assortments of type and a full equipment necessary for good work, have old cases of poor design stored in forlorn old stands, whose racks are broken or nearly worn through, while the front rails are so badly worn by the feet of the compositors that they are near to breaking and present a mean and disreputable appearance. Why will printers who do good work and take pride in it, hold on to such trash that is at once an eye-sore and a slur on their offices?

THE PREPARATION OF COPY.

BY ZENAS HAVELOCK.

The proper preparation of "copy" is a very important factor in good printing, but a great many ifs and ands enter into the subject, when it is carefully considered. It would be a very difficult task to suggest a set rule in the matter, for there are as many different systems as there are printing-offices, and also a few offices without any system at all. But some general ideas on the subject may be helpful.

Of course the first duty in the preparation of manuscript lies with the author. If writers would exercise more care in spelling, legibility, punctuation, etc., the labors of the printer would be greatly relieved. But, unfortunately, writers as a class are not given to assisting the craftsman in this way, and

there is no law to compel them to do so.

The editor comes next into play, if it be magazine or periodical work, and if his part is properly done, the copy will be carefully prepared before reaching the printer. But even the editors are sometimes lax in the treatment of the articles which pass through their hands, or from lack of time do not edit the copy properly. So the real work of preparation generally falls to the lot of the printer. This is done in various ways. In some establishments the work is performed by the foreman or assistant foreman; in others by the proofreader, and in still others the copy is left to the typesetter, the theory being that the operator or compositor can correct as he sets the copy as economically as if a man were employed especially to do the work. In one large office where a scientific paper is printed a proofreader is assigned to this particular periodical. His duty is to receive the copy, schedule it, go over it carefully and mark for the operators, and finally to read galley. stone and press proofs. This system has the advantage of centralizing the responsibility and insuring correctness and uniformity in style.

In another large printing-house employing machines, which handles several trade publications, both weekly and monthly, the copy all goes through the hands of an assistant foreman. His duty is to schedule the copy when received so as to avoid question if any be lost. The copy is then numbered and lettered, each paper having a special letter or set of letters, as I a, I b, I xx, I sd, etc., and divided into "takes" of about the size of a machine stick, namely, thirteen inches. This avoids the necessity of the operator jumping up to empty his stick every few minutes, and yet insures rapidity in closing up galleys on the "bank." Of course on editions or rush matter the takes are made much smaller. These takes of copy are filed on a series of hooks in the machine-room, each measure and denomination by itself and plainly labeled, thus avoiding confusion, as each man knows just where his copy is to be found. The letters and numbers are also a guide to the bank boy, showing him at a glance to what paper the slugs and copy belong when emptied. In this office the headings of articles which are set, some in type and some by matrices, are copied off before the takes are filed on the hooks, and are all set by a man employed for the purpose. In the case of the display headings set on the machine, he selects the matrices and turns them over to the operator, thus avoiding the necessity of the latter losing time for this purpose.

There are many other systems in vogue in various offices. The "piece" offices naturally must have a very different plan. In one establishment, working on the piece system, the copy, prepared in takes, is hung on hooks in a specially constructed copy-box. This box is divided into five compartments, each of which can contain two hooks of copy, one compartment for each size of type in use; in this instance, agate, nonpareil, brevier, bourgeois and long primer. At the back, facing the copy-cutter's desk, the box is opened by one door dropping downward and inward and covering all the compartments at once when closed, so that when opened the copy-cutter can see at a glance just how much copy is on hand, and when the hooks need replenishing. At the front of the box each compartment is closed by a side-hinged door opening outward and closing with a spring. The advantages of this system are obvious. The compositor in taking copy opens the door labeled with the kind he is required to take first. If there is copy on this hook he lifts the top take; if empty, he opens the compartment next in order, and so on until he finds copy, each door closing automatically as he is finished. The books being hung by the copy-cutter from the rear, insures absolute secrecy. Before this firm adopted the before-mentioned system there was much trouble and friction over the hedging and shirking of "lean" copy by compositors, but the improved box obviated all this trouble, insuring absolute secrecy.

There are many modifications of this method in use, but in most offices where the piece system is still maintained, it has been found necessary to adopt some plan of secrecy to avoid iealousy, confusion and bad blood.

WHEN A MAGAZINE IS MANUFACTURED.

When Harper's Magazine is being printed, the women who are employed to sort or gather together the different sections of one copy of the periodical, handle one million of these sections in one day. This gives some idea of the work involved in getting out one edition of a popular magazine. A statistician in the Harper factory has also computed that each of these women, while gathering together the separate sections of the magazine preparatory to binding, walks from five to seven miles a day. The women are incredibly swift of movement, their hands whirring back and forth like humming birds, and in collecting the separate sections from the great white piles of printed sheets the eye can scarcely follow their rapid motion. In cases of extra editions, like that of Christmas, the above figures are largely increased.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania. cism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-inters'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth les, \$2, and \$1 extra for each additional 100 pages.

Volume I, containing lucted by THE INLAND nd study. 40 cents. CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I go advertisements, submitted in a contest conducted by RINTER. A valuable collection for comparison and study.

FRINTER. A valuable collection for comparison and study. 40 cents.

Ganing a Circulation.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

Establishing a Newspaper.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth. 114 pages. \$1. every phase of the Cloth, 114 pages, \$1.

CRITICISMS.—A slight departure from the usual style of criticisms is made in this department this month. Believing that publishers sending their papers "For Criticism" desire to have defects pointed out and a remedy suggested, rather than to have good features praised, notices of papers received have been limited to this feature, rather than attempt to cover both. Where no defects are apparent, brief mention of the fact is made. This departure will undoubtedly be appreciated by those really desiring help.

Daily Maroon, University of Chicago.- Transpose head rules.

THE Fort Plain (N. Y.) Standard has just passed its twenty-seventh birthday.

Nobles County Democrat, Adrian, Minnesota.-A nicely arranged and well-printed paper.

J. A. RUGABER, Chicago.-Aside from a slightly heavy impression, the Galley needs no criticism.

A NEW YEAR'S dinner was given by the Illinois State Register to its one hundred and ninety employes. A feature worth copying.

LA GRANGE (Tex.) Journal .- A five-column quarto that is news from end to end. Run the paper dry and you will like the effect better.

A. C. SWEAT, Sparks (Ga.) Enterprise. The Enterprise presents a good appearance for a four-months'-old weekly in a town of eight hundred people.

Monessen (Pa.) Leader .- The copy received and marked "For Criticism" is so badly offset that further comment must be deferred until a better paper is forwarded.

WINONA (Minn.) Independent .- It is evident that very little care is taken of your matrices, as burrs appear on nearly every letter. The pages are not carefully registered.

JAMESTOWN (Ohio) Journal.—Care should be taken to have an even distribution of ink, as poor presswork frequently spoils the efforts of a good ad. compositor and careful make-up.

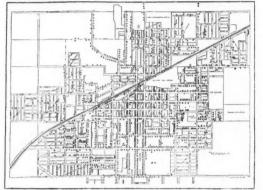
OKEENE (Okla.) Eagle.- Head rules on first page are a little heavy for the best appearance. The running of paid readers by themselves, under "Local Advertisements," is a good feature.

PASADENA, California, has an annual "Tournament of Roses" on New Year's Day. This year the Pasadena News

issued a very fine illustrated edition, the cover-pages ornamented with borders of red roses. The grouping of half-tones and arrangement of headings and matter are commendable.

A TELLING argument to demonstrate circulation is used by the Kewanee (Ill.) Star-Courier, and is reproduced herewith.

IT COVERS THE CITY LIKE A BLANKET



Frank Shults, circulation manager of the daily Star-Courier, certifies that every dot on the above map represents a family that was a regular subscriber to the daily Star-Courier January 1, 1903. In addition the paper goes to several hundred subscribers in Wethersfield and on the rural delivery mail routes, to say nothing of the sales at the book stores and on the streets each evening. The total circulation now averages two thousand eight hundred papers each day.

It does not take many thousand papers to make a showing like this, but it is impressive, nevertheless.

H. SIDNEY GREENE, Andover (N. Y.) News and Greenwood (N. Y.) Times.—The make-up of your two papers could be improved in three particulars—abolish pyramid

COUNTY W. C. T. U.

The White Ribbon Ladies Meet in Convention At Bolivar.

State President Mrs. Ella A.
Boole of Brooklyn and
State Cor. Sec'y Frances
Graham of Lockport
Present and
Spoke.

No. I.

HORSES EAT MOLASSES.

The Sweet Stuff Fed to About 5,000 Brooklyn Animals.

No. 2.

heads of more than three lines, have plate matter columns even at the top and grade items of correspondence. The head reproduced herewith (No. 1) is not artistic, but would have been greatly improved if the last part had been set hanging indention instead of pyramid. The type used for the first line is all right, although I would prefer 30 or 36 point. The second part I would limit to two lines, and run a line of

18-point Condensed Gothic caps. between this and the last part. Head No. 2 makes a good caption for articles of secondary importance.

Lower Merion News, Ardmore, Pennsylvania.—A nicely printed paper, with the news attractively presented. Plate matter printed on supercalendered paper always shows to poor advantage.

DUNVILLE (Ont.) Chronicle.—Grade items of correspondence, set running titles all in the same type, watch the register of pages and see that ink is evenly distributed. The Chronicle will soon need a new dress.

The New Empire, a monthly journal devoted to the upbuilding of the greater Southwest, is published at Kansas City, Missouri. It contains much of interest concerning the Southwestern States and of Mexico.

EDWARD DEAN WALDRON, Battle Creek, Michigan.— The ads. in *Good Health* are all very tastefully set, and I reproduce one of them (No. 3) in order to bring out a few points in ad. composition. The ad. is well balanced and artistic, and at first sight it appears very easy to set. Notice the first phrase and how natural it would have been to set the whole sentence in black type. The placing of the second line in a

Why Not Use Your Spare Time

PROFITABLY and PLEASANTLY WORKING FOR US?

We Want 1,000 Men & Women at Once

You are acquainted with Good Health, and we want you to introduce it into your neighborhood and secure subscriptions,
Good Health should be in every home and

We Offer You a Big Commission

for putting it there. Many earn good salaries working for us; you can do at well.

If you are interested, write at once for agent's terms and complete outfit, including sample copies, order blanks, receipt books, and announcements, telling of some of the good titings in store for the coming year. Address—

GOOD HEALTH PUB. CO., BATTLE CREEK.

No. 3.

light-faced letter relieved the sameness that would otherwise have obtained and affords proper contrast with not only the first line but the one which follows. To have stumbled here would have spoiled the whole ad., and it is in these technical points and in the ability to use your brain as well as your hands that your work is ahead of the average compositor. Another good feature of this ad. is the generous space between the type and border rule.

EXTRA good results from newspaper half-tones are being obtained by the Columbia (Pa.) Spy by reversing the usual order and running the cuts a little less than type-high and placing extra overlays on the tympan.

V. L. WHITFORD, Madison County Leader, Morrisville, New York.—A nine-column page is hard to make up to advantage, but the sameness of your second page would be greatly relieved by the use of a blacker letter for heads.

F. B. Whipkey, West (Texas) *Times*.— One or two larger heads would improve the first page, and "Local and Personal" items, at least, should be graded. Unmarked, paid readers should not be run under the latter heading.

PENETANGUISHENE (Ont.) Herald.—Changes suggested in February have been made and the improvement is noticeable. Where double heads are used, the first line should be in caps. The distribution of ink is uneven and impression is a little light.

Dalton (Ga.) Argus.—The Argus deserves particular mention for the way it handles all news features. The first

page has four display heads, and short items, even down to four lines, where they are important, have a single caption, set in 8-point De Vinne, lower-case.

J. J. Mundy, *Potter Enterprise*, Coudersport, Pennsylvania. Your first page is reproduced herewith, as it is an excellent example of making the most of every news item. Here are fifty-seven headed articles, some of them of only three or

FEDWARD P. ELLIOTT, IN "DAVID HARUM" AT WEST STREET THEATRE, FRIDAY EVENING, FEB. 20th

The Potter Enterprise.

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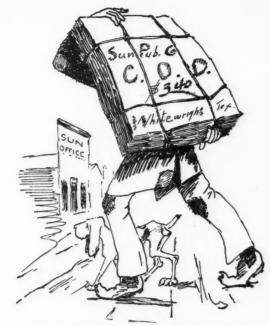
four lines. Coudersport has only four thousand people, and there are few papers in towns of this size that bring out their news so well, although there are probably just as many items to be had. The line across the top disfigures the page. There is a large amount of correspondence which would be much improved in appearance if the items were graded.

The Whitewright (Tex.) Sun published a holiday edition of twenty-eight pages and cover that was certainly a fine piece of work from start to finish. In a page article, appro-



THE "SUN" INSTALLS A NEW PRESS-"THE CONCUSSION."

priately illustrated with cuts similar to the two reproduced herewith, Editor Andrews refers to the custom of great metropolitan dailies, upon the advent of a new press, of printing column after column of description and illustration, designed



REMOVING AN OBSTACLE FROM THE WHEELS OF JOURNALISM.

to help the reader to grasp the enormity of the production of a modern newspaper. "If any warrant is deemed necessary," continues the article, "for going into the details of building a country newspaper, it may be stated that the Sun installed a new 'Concussion' press last week and purchased \$18.75 worth of new display type." A picture of the press, as shown in the Sun, is given herewith, and also one showing a not uncommon experience in the life of a country editor. The writer tells a touching story of chasing up delinquent subscribers on press day to collect sufficient to cover his "C. O. D.," but the advertising columns of the paper would indicate that the appearance of such packages at the Sun office was a thing of the past.

P. W. Shephard, Pittsburg (Pa.) Index.—Your paper deserves all the kind words it has received from the press, as it is certainly very artistic in its arrangement, and addisplay and presswork are commendable. The Christmas issue, with its neat holly border in green ink, was particularly creditable.

A. Kossuth Teakle, of the Mendip Press, Weston-super-Mare, England, sends The Inland Printer an interesting description of a football match among the employes and a dinner which followed. Such affairs, in which employes and officials take part, do much to promote a feeling of coöperation between the two.

L. Burt, Eagle Lake (Tex.) Advertiser.— Nearly all newspapers grade their local items, and the improvement in appearance is so marked that it would seem that not even a few would hesitate to do so. It would be better to use the saw a little more on the short articles of plate matter and get a good local story with a display head at the top of the first page.

Mahoning Dispatch, Canfield, Ohio.—I like the arrangement of your paper and would have passed it with commendation but for the items of correspondence. Omit the date, grade the items and run them with a lead between the paragraphs and it would be practically a perfect first page. The grading of the items ought not to take more than twenty minutes.

SPIRIT LAKE (Iowa) Beacon.—Your paper is too neat in every other way not to take care of the plate matter. Run

long articles with double heads above short, single-headed items, even if it does require an extra cut of the saw, and where it is necessary to cut in the middle of a paragraph, mark the exact place at each end of the line, turn the plate over and saw from the back.

C. M. Parker, Taylorville (Ill.) School News.—Every article in your paper is right in line with the object of the publication, and it well deserves the sub-title of "Practical Educator." Here is where many trade journals fail of success; they fill up space with miscellaneous articles not pertaining to the trade which they aim to represent. It is better to reduce the size of such a paper and leave out irrelevant matter.

Marion County Mail, Indianapolis, Indiana.—Here is a weekly paper, six-column quarto, only three months old, that starts out with an effort to give all the news, and is rapidly building up a circulation in consequence. Advertising is low, but this will not be hard to get after a substantial subscrip-

Washington. Short, humorous-headed articles are placed between each ad. and its neighbor, with the idea of attracting the reader's attention to these columns. The typographical appearance is not good, and I seriously doubt if the plan will have the desired effect, although advertisers may consider it a good feature and may be more easily induced to place their cards in the paper.

AD.-SETTING CONTEST No. 13.— Last month was announced the thirteenth of The Inland Printer's ad.-setting contests, and this will undoubtedly prove one of the most beneficial of all, as there is ample space for the display of talent and for a great diversity of arrangement. The fact that each contestant is to get a complete set of specimens, and that he is also to have a part in the judging, adds much interest to the plan. The contest does not close until May 1, so there is still ample time to look up the copy and rules in the March number and share in the benefits of this practical school in ad. composition. The result of Contest No. 12 seems to have been received with

The Marion Country Mail. There was More Food Mario Cher the Regyer Bill Than the Small Pool, but Policies Generally Count More Than Lie or Dealth Than the Small Pool, but Policies Generally Count More Than Lie or Dealth Than the Small Pool, but Policies Generally Country Than Lie or Dealth Than the Small Pool, but Policies Generally Country Than Lie or Dealth Than the Small Pool, but Policies Generally Country Than Lie or Dealth Than the Small Pool, but Policies Generally Country Than Lie or Dealth Than the Small Pool, but Policies Generally Country Than Lie or Dealth Than the Small Pool, but Policies Generally Country Than Lie or Dealth Than the Small Pool, but Policies Generally Country Than Lie or Dealth Than the Small Pool, but Policies Generally Country Than Lie or Dealth Than the Small Pool, but Policies Generally Country Than Lie or Dealth Than the Small Pool, but Policies Generally Country Than Lie or Dealth Than the Small Pool, but Policies Generally Country Than Lie or Dealth Than the Small Pool, but Policies Generally Country Than Lie or Dealth Than the Small Pool, but Policies Generally Country Than Lie or Dealth Than the Small Pool, but Policies Generally Country Than Lie or Dealth Than the Small Policies Generally Country Than Lie or Dealth Than the Small Policies Generally Country Than Lie or Dealth Than the Small Policies Generally Country Than Lie or Dealth Than the Small Policies Generally Country Than Lie or Dealth Than the Small Policies Generally Country Than Lie or Dealth Than the Small Policies Generally Country Than Lie or Dealth Than the Small Policies Generally Country Than Lie or Dealth Than the Small Policies Generally Country Than Lie or Dealth Than the Small Policies Generally Country Than Lie or Dealth Than the Small Policies Generally Country Than Lie or Dealth Than the Small Policies Generally Country Than Lie or Dealth Than the Small Policies Generally Country Than Lie or Dealth Than the Small Policies Generally Country Than Lie or Dealth Than the Small Policies Generally Coun

tion list has been secured. Two pages of the paper are reproduced herewith, the first showing neat arrangement of heads, and one of the pages of correspondence. I would prefer to see the items graded, but the page is certainly a very attractive one in its present shape. The make-up has made an error in each page—a guide line is left in on the correspondence page, and on the first not only is a guide line left in, but the matter following is not placed where it belongs.

Photographic Poster, Minneapolis.—An error is made in the make-up; the last line of a paragraph is run at the head of a column. This occurs on the thirteenth and fourteenth pages and could have easily been avoided in each case. If you can not crowd the line into the preceding column, then force over two lines. It is much better to divide on a paragraph, or to run the first line of a paragraph at the foot of a column, than to run the last line at the top.

An innovation in the arrangement of a weekly newspaper has been adopted on trial by the Green Lake News, at Seattle,

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very general satisfaction, judging from the many letters of congratulation and appreciation received, although the letter of John D. Evans has provoked a little discussion in reference to "the" being a portion of the title of "The Fountain City Business College." Tom V. Hendricks, who has taken a very active interest in these contests, writes as follows:

BROOKVILLE, PENN., February 2, 1903.

MY DEAR MR. BYXBEE,—I have read with considerable interest the letters from contestants in the recent ad.-setting contest of The Inland Printer, published in connection with the result of the contest in the current issue of that publication. The letter of John D. Evans is especially interesting in that he calls to task those of the compositors who did not regard the word "The" as part of the title and signature of the Fountain City Business College. Under all the rules of capitalization were not those whom he calls to task correct, and was not ad. No. 90, selected for first place, wrong? In the copy the word "the" was not capitalized—an obvious error if it be part of the title, and for which the compositors who follow copy are not responsible. The fact that the word follows the preposition "to" in the signature—and is still not capitalized—emphasizes the fact that it is not part of the title, but is simply added to improve the wording. Do we say "address

the Inland Printer?" Certainly not; it is "address The Inland Printer." In the concluding sentence of Mr. Mallette's "Review of Type Specimens" in the February number of The Inland Printer occurs the sentence: "The series was developed and manufactured at the Boston house of the American Type Founders Company." Here the word in dispute follows the preposition (quoted by Mr. Evans as positive proof of the correctness of his position) in exactly the same manner as in the copy from which the recent ads. were set, but does the title become "The" American Type Founders Company? I have yet to see it used that way by the company. Mr. Evans will also note that in "Trade Notes and Business Notices" in the current issue of The Inland Printer, the word "the" is capitalized in every instance where it is part of the title, to-wit: "The Owl Press," "The Bates Machine Company," while in every instance where it does not enter into the title it appears thus: "the Dewey-Davis Printing Co.," "the Dearborn Engraving Company." In making my selections for position in the recent contest, while I liked very much the typographical arrangement of ad. No. 90 (first place winner), I discarded it for the very reason for which Mr. Evans commends it. Am I not right in my position?

Yours sincerely,

TOM V. HENDRICKS.

Mr. Hendricks' point is well taken, in view of the fact that "the" was not capitalized in the copy. Yet I do not think any ad. should be discarded from a contest of this kind for its failure to have "the" capitalized or not capitalized. Newspaper ad. compositors, and good ones, too, would make "the" a part of the title or not, as best suited their type or display, and they would not be taken to task either way once in a hundred times. In all probability the proprietors of the Fountain City Business College themselves would have some little difficulty in deciding whether "the" was or was not a part of their title. However, this feature will not interfere with Contest No. 13, and I trust there will be no other fine technical points to decide. The appended letter from Alfred J. W. Galbraith is typical of many others received:

London, Canada, February 1, 1903.

My Dear Mr. Byxbee,—The Inland Printer to hand yesterday and am well satisfied with the result of the contest. Along with Messrs. Statler, Gress, Erickson, Watson and McBride, I have the satisfaction of knowing that I voted for the first five places in the contest. I, for my part, think this plan of voting is the best yet introduced, though I noticed that several contestants in one place got together and voted for one or two of their own number, though as far as I can see the specimens they voted for had no extra merit at all. One satisfaction I take to myself is that I beat out all other Canadian contestants. Am waiting for next contest. In the meantime,

Fraternally yours, ALFRED J. W. GALBRAITH.

USE SHORT, FAMILIAR WORDS.

The man suffers from a bodily ailment. The man is sick.

Is there any doubt which is the stronger? The short, familiar word is the one most readily understood, and the one that has most force. The principle would appear to be so obvious as not to require stating, yet experience shows that this error is one which beginners very often make. They seem to think that the words of ordinary speech are not good enough for writing, so they hunt for long and unfamiliar words, putting their thoughts up on stilts, so to speak, where they move very awkwardly. Years ago, Lowell called attention to this vice of style as shown in some newspapers, where reporters try to make little items seem important by telling them in big words. A fire is no longer a fire; it is a conflagration, or even a holocaust. If a building is burned, the reporter solemnly writes that "the edifice was consumed." If a crowd gathered to watch it, we are told that "a vast concourse assembled to witness the conflagration." Thus simple thoughts masquerade in pompous diction, puzzling to simple readers, laughable to educated ones. This is not saying that one should never use a long word; there are times when a long word and no other will answer; but when there is a choice between a short, familiar word and a long, unfamiliar one, the short word is usually to be preferred .- From "Words, Sentences and Paragraphs," by Benjamin A. Heydrick, in The Chautauauan for March.

NEWSPAPER OR PERIODICAL?—WHICH HAS THE BETTER CLAIM ON THE U.S. MAILS?

BY W. B. GETTY.

THE impression seems to prevail and to be gaining ground that the Postoffice Department is in favor of granting the pound rate of postage to newspapers only, using that word in its generally accepted sense and not in the sense in which it is used in the Postal Laws and Regulations as distinguishing a newspaper from a periodical.

This impression is due, in some measure, to a recommendation made by Third Assistant Postmaster-General Madden in his last annual report. The recommendation contemplates a rate of postage of 4 cents a pound for all publications excepting daily, weekly, semi-weekly and tri-weekly newspapers. It is not so much a recommendation as a suggestion, and in suggesting so radical a change Mr. Madden simply echoed the idea of some of the most prominent magazine publishers in the country. Congress made no distinction between newspapers disseminating "information of a public character" and periodicals "devoted to literature, the sciences, arts or some special industry." They were given equal weight in the Act of March 3, 1879, and it was thought then, as it is thought now by all intelligent persons, that the dissemination by the Government at the cheapest possible rate of postage of literary, scientific, art and technical publications was just as important to the public welfare as the circulation of news at that rate. No one is more alive to that fact than Mr. Madden himself. The American newspaper of to-day is unsurpassed in its own legitimate field of enterprise. Its influence in molding public thought on questions of politics and topics of the day can not be questioned, although instances could be cited to show that the people sometimes disregard its mandates. Considered as a medium for the education of the nation in literature, science, art, trade or mechanics, it is found to be usurping a province which belongs to the technical periodical, and its efforts in that direction have not been a signal success. The mission of the newspaper must, in the very nature of things, have its limitations, and there remains a vast field of literature, art, trade, science, music, the drama and religion whose every inch of area is being explored and cultivated by experts, the benefit of whose work can only become public property through the periodical. How, then, can the mission of the periodical be considered as secondary in importance to that of the newspaper?

It can not be questioned that the student of science or art derives as much benefit from reading as he does from teaching. It can not be denied that the trade periodical of America is a most important factor in the commercial prosperity and supremacy of the country. Nor can one doubt the vital and important effect of the religious press of the country. Indeed, it may reasonably be argued that the spreading of the best intellectual thought of the day in particular lines is of paramount importance to a nation, and that the spreading of news is of secondary importance.

Mr. Madden's suggestion is to be attributed to his anxiety to find an easy solution of the postal problem, which has proved so vexatious to the Postoffice Department and the publishers. It was felt by some of the prominent publishers of periodicals that they would gladly pay 4 cents a pound in order to be rid of all possibility of friction. Some of these publishers have availed themselves of loopholes in the present While publishing periodicals of undoubted value and unquestionable legitimacy as second-class matter, they have vitiated their claims to admittance to the United States mails at the subsidized rate by disfiguring their periodicals with their own advertising. Among Mr. Madden's manifold difficulties in his earnest and conscientious efforts to enforce the law, the difficulty of bringing these publishers to book has not been one of the least. How can the Third Assistant, how can the Supreme Court itself, determine which consideration is

the weightier - the public demand for a publication, or the fact that a publisher is using the periodical to advance some other line of business. The question has, because of the long years of neglectful postal administration, reached a stage in which it can not be solved. The only solution, the only extenuation seemed to be offered by a higher rate of postage. The suggestion was made by the publishers themselves, and it is believed that Mr. Madden included it in his report to test public sentiment.

Mr. Madden has given more serious thought to the question of the postal classification of newspapers and periodicals than any man in the country. He has labored under immense difficulties. He has had to contend with meddling politicians, with unjust criticism, with the criticism of those who only saw one side of the question and with abuses grown to abnormal extent with the neglect of years. An official who has successfully guarded the public treasury against further depredation in the face of such difficulties can not be charged with failure to recognize a government's duty to foster everything that tends to the enlightenment and betterment of its

Every discerning publisher knows that there are many publications now carried in the mails at I cent a pound which should not be so conveyed at less than 4 cents a pound. It will be admitted, also, that all such publications belong to the periodical and not to the newspaper class. If certain publishers, foreseeing the inevitable, and feeling conscious of guilt, undertook to prescribe a rate of postage at which their own publications should be chargeable, the Postoffice Department might very naturally be expected to meet such a suggestion with a recommendation. These publishers knew that they could afford to pay that rate. They also knew that there were thousands of publishers who would vigorously protest. Consequently, they felt perfectly safe in making the sugges-

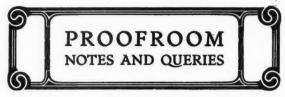
It must not be supposed, however, that Mr. Madden did not discriminate between the claim of the legitimate publisher of a periodical and the claim of the publisher who has taken advantage of a law which has become inadequate to existing conditions. It may be stated authoritatively that the Third Assistant's efforts are confined to a strict enforcement of the present law and that he has not the least intention of asserting the priority of claim of the newspaper over that of the publication devoted to "literature, the sciences, arts, or some special industry."

HE IS NOT UNWORTHY.

If one has failed to reach the end he sought, If out of effort no great good is wrought, It is not failure, if the object be The betterment of man; for all that he Has done and suffered is but gain To those who follow seeking to attain The end he sought. His efforts they Will find are guide posts on the way To that accomplishment which he, For some wise purpose, could not be The factor in. There is a need Of unsuccessful effort; 'tis the seed Whose mission is to lie beneath The soil that grows the laurel wreath. And he is not unworthy who Falls struggling manfully to do What must be done, in dire distress That others may obtain success .- William J. Lampton.

BACK TO HIS FIRST LOVE.

I neglected to renew my subscription because I was tempted to give the new monthly a "boost." However, I have decided to stand by my first love and herewith enclose \$1.25 for another six months. Suppose my name has been taken off your list, but wish you would see that I get the March number any way .- John J. Altmeyer, Maysville, Kentucky.



BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company,

PUNCTUATION.— By John Wilson. For letter-writers, authors, print-

Pens and Types.— By Benjamin Drew. A book of hints and helps those who write, print, teach or learn. Cloth, \$1.25. BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.
PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and y joining or separation is preferable, with concise rules and alphabet-lists. Cloth, \$1.25.

Typographic Stylebook.—By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents. Vest-pocket Manval of Printing.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents. pages, 50 cents.

pages, 50 cents.

Perless Webster Dictionary.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptey law, etc. Printed from new plates. Full leather, gilt, 50 cents.

Correct Composition.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

Proofreading. AND PUNCTIATION.—By Addie Millicent Smith. A

and proofreading. Cloth, 12mo, 476 pages, \$2.14.

Proofreading and Punctuation.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

CONFLICT OF GRAMMAR AND USAGE.- R. J. R., Newark, New Jersey, asks: "Is 'has' correctly used in speaking of one of the most artistic calendars that has been issued?" Answer.- Strictly, according to grammar rules, "have" should be used; but usage is almost universally in favor of "has," notwithstanding violation of rule.

NAMES OF FIRMS.-W. A. A., Rock Island, Illinois, writes: "Is 'Schiller, Higgins & Co.' or 'Schiller-Higgins & Co.' Answer.- For one person named Schiller and another named Higgins, the first form is correct, and the other is wrong. If the firm has a partner whose name is a combination of the two, the other form is right. "Schiller-Higgins Company" would be right for a company composed of the two and some others, or even for the two only.

A QUESTION IN LEXICOGRAPHY.-R. L. B., Colorado Springs, Colorado, asks: "Why is the word 'loquitur' not recognized in either the Standard or the Century? Surely it is a word often used, especially in the printing of dialogues, etc.; as, 'Smith (loquitur),' where it apparently means 'Smith, to himself,' 'Smith, solus.' Please explain this." Answer.— The word is in the Standard's list of abbreviations, also in the International Dictionary, as "loq. (Loquitur) speaks." It is not given in the Century. It does not mean anything but "speaks," and does not seem to be very often used, except in abbreviated form. I can not explain its absence from the Century, because I do not know the reason for it. Another letter from this correspondent will be answered next month.

BOOKS FOR THE PROOFROOM. - T. B. C., Denver, Colorado. sends this hard question: "What, in your opinion, are the twenty-five most useful reference books that can be placed in a book and job proofroom?" Answer .- The question also included the phrase "given in the order of their comparative value." It would be the work of a long time to determine comparative value, and almost impossible of absolute decision even then. Most important, however, is an unabridged dictionary. Next to this might be special dictionaries — medical, mechanical, etc.—then dictionaries of foreign languages, then a good book on punctuation. De Vinne's three books under the collective title "The Practice of Typography" would be very useful. The New International Encyclopædia, not quite half published, is very valuable, and so is the Century Atlas. But we might go on forever—and employers won't buy many books anyway.

A WORD OF CAUTION .- Proofreaders can not possibly be too careful with regard to preserving the meaning of what is written, since even the changing of a point, or insertion of one not wanted, or omission of one that is needed, may have a disastrous effect. Here is a case of change through wrong insertion, from an article on a subject of political economy: "But it is quite as likely that there should be an abundance of employment seeking workers, and in such cases the workman might make what terms he pleases." This is quoted as it was written, and its meaning is as clear as anything could be. The author's proof, however, had it in a changed form, a hyphen having been inserted, making it read "abundance of employment-seeking workers," which means "abundance of workers," while the true sense is "abundance of employment." Authors do write obscure sentences sometimes, but not always; and when their writing is clear, it must be very exasperating for them to find it spoiled, even on a proof, when it may be corrected. Proofreaders are not employed to make errors.

DICTION .- C. W. D., Jamestown, New York, writes: "In your February article occur the words 'close proximity.' According to Webster's Dictionary, 'proximity' means 'close' or 'near,' in which case the above usage seems incorrect. The expression is often seen, however, and I would be pleased to learn if there is any authority for its use." Answer .- Usage authorizes it, and that would be sufficient for many persons; but something more is needed to make the expression really right. Etymologically it is pleonastic, and if any one wishes to confine his use of words to strict and inviolable consistency with etymology he will never say "close proximity." Likewise he must not say that anything is blacker, more perfect, or more complete than anything else, etc. The nearest approach we can make to an actual citation of authority is to say that in the Century Dictionary's paragraph on synonyms under the word "neighborhood" it is said that "we say he lived in the vicinity of New York on the Hudson, but he lived in the neighborhood of Irving; his house was in close proximity to the one that was on fire."

ESTHETIC TYPOGRAPHY.— Of course we all know that some people do not know much, but we enjoy once in a while a concrete example, such as the following, which was distributed largely in a certain city. It is reproduced here exactly, as to punctuating and capitalizing:

"Let us reason together. Let's get down to business and make this store a successfull store, it takes two to do that, the owner and the customer, if all the customers did a little trading and not forget, and go over the hill we can make it a howling success, that's what you want? you want a good store, one that you are not ashamed of and the only way to have a good store is to patronize it. Is'nt that so? we will take care of the other end of it, to keep it clean and attractive, filled with choice fresh stock at reasonable prices and courteous treatment, make our store your stopping place leave your packages with us we will care for them. Buy your postage stamps and postal cards of us in fact everything else in our line and do not forget and go over town to trade.

"Just to Advertise the best store in town. A voting and guessing contest, the question to be solved. Is it better for a young man to marry before or after he is twentyfive. We are going to give a nice prize to the one guessing nearest to the

number of votes cast, A three prize contest. Prizes will be on exibition in front of store during the contest. Children under 15 can not vote."

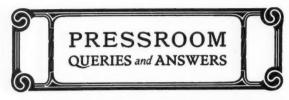
"LEARN PROOFREADING."—The following letter was received recently: "I wish to prepare myself for the duties of a professional proofreader, and am thinking of taking up a course of proofreading from a correspondence school. As you are perhaps aware, these schools claim to make a successful proofreader out of any one possessing a fair education. Would you kindly advise me if their claims have any value and if the art of proofreading can be learned from books, also if it is important to have a practical knowledge of printing to succeed as a proofreader?" Answer.- This correspondent evidently desired an answer by mail, but it was not sent. It is not possible to answer by mail every such letter that comes; sometimes they ask questions that have already been answered, as this one has been, in this department. A repetition of the answer, however, is worth while, if only to emphasize one point. The editor does not believe that any school he knows of can fulfill its promises. Certainly one of them failed utterly in the case of a student to whom it gave a diploma, certifying that the bearer was a competent proofreader. It was fully demonstrated, by personal test, that the bearer knew absolutely nothing of proofreading. Study from books will never give this accomplishment. Practical knowledge of printing is important. Moreover, those who have this practical knowledge have also the first claim to work at the proof-desk. It is theirs legitimately, as a step in promotion in their chosen trade. A course of lessons is possible that will help them to be worthily fitted for promotion more quickly than they could be without such help; but a course for those who are not printers should begin with a large number of lessons in the technicalities of printing, and even then it could be partly successful only in a very few instances. It is most decidedly advisable for good printers to study proofreading, and it can be done by correspondence. Any union printer may, through application to the editor of The Inland Printer, secure the services of the editor of this department as an instructor. Should such a one desire some help in regard to grammar and diction, direct application may be made to the department editor, and he will endeavor to give the needed help on reasonable terms. It is just as decidedly advisable for persons who are not printers not to try to learn proofreading, except that it may be well enough for a young person who begins at holding copy to expect to work up to the reader's position.

INVENTIVE GENIUS OF THE LATE JAMES ARKELL.

Former State Senator James Arkell, of New York, who died during the early part of last August, was a holder of a number of valuable patents covering the manufacture of paper for various special purposes. Some time ago he devised a method of making a paper which had the quality of stretching slightly without breaking, and this came into great demand for the lining of sugar barrels and other similar purposes. This paper was vielding only in one direction, and he more recently improved on the process and succeeded in making the paper more elastic than ever. He was an Englishman by birth, and came to this country when quite a boy and began life on a farm. He soon after drifted into the newspaper business, and managed a local paper. From this he went into papermaking. During the Civil War he made a great deal of money out of the manufacture of paper sacks by a process which he devised .- Scientific American.

A FERVENT ADJURATION.

For God's sake don't miss sending one copy of The Inland Printer. It is like a letter from home. It's one of the necessary adjuncts of a print-shop—large or small.—Art Yeager, Newman, Illinois.



BY WM. T. KELLY.

TO CORRESPONDENTS.-Letters for this department should be mailed direct to Wm. J. Kelly, 762A Greene avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company,

PHOTOTRICHROMATIC PRINTING .- See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, \$15 — now reduced to \$10.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth,

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treat-on the correct method of making ready half-tone cuts and forms of y kind for cylinder presses. 10 cents.

any kind for cylinder presses. 10 cents.

Overlay Knife.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

Practical Guide to Embossing.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

White's Multicolor Chart contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

ADDRESS OF INVENTOR OF ADDRESSING ATTACHMENT FOR PLATEN PRESSES .- In answer to inquiry of Mr. J. S. Davis, of Milwaukee, Wisconsin, published in our January number, we have been furnished the same, together with a full description of the patent, through the kindness of Mr. Charles A. Williams, editor of the Amateur-Printer Journalist, Brooklyn, New York. The address is as follows: "Joseph P. Bryan, of St. Michaels, Maryland.

WANTS TO KNOW HOW TO MAKE ROLLERS .- E. G. T. W., of Dallas, Texas, writes: "I should like to get a book or paper on 'How to Make Rollers,' or the manufacture of rollers. If you have any books or literature on this subject, I would be pleased to know of such." Answer .- There are no books or literature dealing specially with making composition rollers, but if you will get a copy of "Presswork," you will find valuable information relative to the making and care of printing rollers.

FORMULA FOR ROLLER COMPOSITION FOR INDIA.-V. G. J., writing from San Francisco, on his way to India, says: "I want to know the proportions of printing-roller composition. I read the proportions given in January number, 1903, for 60° to 70° Fahr. temperature. In India the temperature is, in summer, from 92° to 110°, even 115°, so that we have much trouble with rollers; will you therefore please give me the proportions for rollers to meet such temperatures?" Answer. To thirteen pounds strong French glue add one pint crude glycerin, two gallons rich treacle, two ounces venice turpentine (or one pound good white sugar) and two pounds of paris whiting. Stir in the whiting last.

PRESS "SLURS" AT THE MARGINS AND LEAVING END .-E. R. C., of Attica, Indiana, has sent us a printed slip showing a slur and bad drag on the end of the print. He says: "Our two-revolution cylinder press has a fault which is gradually driving our foreman and ourselves to drink. Enclosed please find a sample showing the slur made where the cylinder leaves the type form. How can this be avoided? Answer .-It is evident that the cylinder is too low or that the tympaning on it is more than necessary, either of which would cause the

slur and the drag apparent on the sheet. See to the adjustment of your press in these special points, and for directions to do so, read our suggestions to C. D. R., of Blue Earth, Minnesota, in this number of The Inland Printer.

PRINTING ON CELLULOID .- D. N. A., of Pomeroy, Ohio, writes: "Will you be so kind as to tell me how plain printing is done on celluloid that it will be indelible?" Answer .-This question has been answered time and again. Printing on celluloid, as well as on aluminum, may be done in the usual way, that is, make ready the form so as to be perfectly level on the impression - that is, uniform to impressional touch on the face. The tympan should be hard. Bring up the form squarely, allowing for about a three or four sheet cardboard to be withdrawn from the tympan when about to proceed with printing on the celluloid; this is to allow for the thickness of the sheet of celluloid. Use live, but dry and well-seasoned, rollers. Special inks of different colors are made for this kind of presswork; in black a good card-job quality will be found about right, if a few drops of copal varnish are mixed with the ink previous to beginning to print.

WANTS TO KNOW HOW TO PRINT AND REGISTER COLORS ON LINEN, ETC .- G. H. F., of Brantford, Ontario, says: "Could you please inform me if there is any method whereby I can print on cotton or linen on a cylinder printing-press, so as to register three colors accurately?" Answer.-We do not know of a method that will insure accuracy, but fairly good register may be obtained by cutting either of the fabrics in layers on a cutting machine, whereby straight edges may be assured, and feeding the sheets up to gauges. Of course, this is attended with great risk of spoiling the material if the greatest care is not exercised. A better plan is to insert two sets of metal points -- one set to a form in each of the first two colors printed, and point through these on the feedboard of the press, namely, register the second color by the points in the first form and then use the point marks printed on the second color for the third color. In any event, the press must be run quite slow to secure the best results.

A Few QUESTIONS FROM BRISBANE, AUSTRALIA.-J. C. H., of Brisbane, Australia, has sent us one of the usual halfpound can, four-colored labels, varnished, and writes as follows: "What is a good average for an American two-color machine, printing sheet 30 by 40 inches, and geared to run at from one thousand to fifteen hundred an hour? Herewith please find sample of label printed. I would like to know what speed you think that label could be printed at, the sheet being full of plates. Using wood mounts (patent blocks), how long to mount plates and make ready a full sheet of the label sent?" Answer .- A good average running-speed on similar label presswork would be about nine hundred and fifty to one thousand impressions an hour. The printing of the label sent is fairly well done, but the varnish run over the colors is not up to the standard used here on such work - it seems too thick and coarse. There should be no difficulty printing full sheets of such work at the speed mentioned, provided paper and inks gave no trouble. Mounting full sheet of plates, make-ready and register for each color should be done in from six to seven hours.

SAMPLES OF PRINTED MATTER SENT US .- Among the specimens of good presswork sent us may be specially mentioned a large package from the Morril Press, of Fulton, New York; the Observer Publishing Company, of Dover, Maine, and the Flemish Printing Office, Owen Sound, Ontario. The entire collection sent us by the Morril Press is distinguished by excellent workmanship. Indeed, where every detail is as perfect as shown in the specimens from this concern, it is difficult to say just where most skill is displayed. A collection of specimens of everyday commercial job printing done by the Observer Publishing Company shows good taste and excellent presswork on many kinds of hard paper stock, such as writings, bonds, linens, etc. The Flemish Printing Office sends specimens of blotters and says: "We would like to have your opinion of them; we would also like to know how to make red ink show up good and bright on this class of printing." Answer.—Add a little white ink to the red and it will show up brighter on blotting-paper. The yellow would also look brighter by the aid of a small quantity of white. The blotters are well designed and printed.

HE THINKS FORM ROLLERS REMOVED PORTION OF INK IN Spots.- C. L. P., a regular reader, writes: "On enclosed sheet, on cut marked, you will notice a light streak caused by the rollers removing a portion of the ink. What was the cause? How can it be avoided? Rollers were in good shape; used bearers; double-tone ink. If the rollers had been of different sizes, would it have helped matters? Universal press, in first-class condition. Had trouble once before on this press with cut showing mark of where rollers had removed ink." Answer.-All things being as you state, we can not agree with you that the rollers removed the ink where marked on the face of the printed illustration, because had that been the case, then would they have removed it from the page of type running parallel with the cut, which is quite uniform all over. But we do think that the defect complained of has happened as the sheet leaves the form, after printing, by reason of the special point of "pull-off" from the plate in the form to the platen. If you will change the location of "grip" for the pull-off of the sheet as it leaves the form, the remedy will be apparent at once, and to effect this, simply glue or paste on a few pieces of cork on the under side of the taking-off press gripper next to the engraving. Let the piece of cork be about a pica thick. Treatment of this kind will also stop slurring in places, when such occurs.

AN ATTEMPT AT OVERLAY-CUTTING .- H. G., of Brooklyn, New York, has favored us with cut-outs for two overlays for small illustrations. His letter will explain these; here is what he writes: "Kindly let me know whether the enclosed sheets are cut out right to bring out the different shades in the cut, so that I can tell whether I am on the right track or not. I did not paste the sheets together, so you could judge them all the better. I have read your 'Presswork,' and find it very valuable, especially its articles about cut overlays; also your replies to inquiries in The Inland Printer. These cuts go in ordinary books, so I did not go too much into details." Answer .- The papers selected for the four-sheet overlay are not all appropriate - the No. 2 sheet being much too thick, but No. 3 sheet comes nearer being right. You should have begun cutting out the high lights on No. 1 sheet; this sheet you have not made any use of more than to make it a base to paste onto it the other sheets, that is why you have needlessly obliged yourself to make use of the fourth sheet, which is entirely unnecessary. The disposition of this piece of cut-out overlaying is bad. For the other illustration you again have too many sheets to form the overlay, and have fallen into about the same errors as with the first overlay. Had you cut away more of the high lights in No. 1 sheet, used No. 3 sheet for No. 2 sheet, the beginning would have been much better. The second sheet, with the solids outlined by you, would have completed the overlay without the addition of the fourth sheet. Begin again, and see what you can accomplish with three sheets, using the medium thick paper for the bottom, the thin one for the next and the thick one for the very strong solids on top. With a sharp knife trim off, slantingly, all the outer edges of thick pieces of the overlay. Get a good pressman to start you right.

WANTS OUR OPINION ON TYMPAN AND OVERLAYS.— F. C. F., of Plattsburgh, New York, has sent us make-up of a tympan used by him on a Gordon press, also an overlay for a 3½ by 4½ inch half-tone portrait, printed on the same press and tympan sheets. Accompanying these are single prints and

a twenty-four-page catalogue printed on a pony press. He writes: "Have sent you a print of an officer and the tympan it was printed on, also other samples. Will you please let me know if the overlay is correct or not? The press had roller bearers and we used cut ink; the other samples were printed on a 21 by 28 inch, two-roller pony press. I have a copy of 'Presswork,' but would like to know if I have done the right thing." Answer.- The tympan has been made up of two three-ply pasted cardboards; drawn over these is one thick manila, on which is pasted a one-sheet overlay of the portrait, without any of the lighter tones being cut away, except a medium-strong background; next a thin manila sheet covering; over this is another thin manila sheet, from which the light rules around the engraving have been cut away; all of these are finally covered with another sheet of thick manila. It is fairly well made up for printing a good half-tone, if the top sheet had been much thinner. It is not necessary to use such dear stock as the cardboards in this tympan; and it is not right to cover over one-sheet overlays with such thick manila paper. The overlay is not an overlay proper, because it has not been made properly; that is, of divesting it of the very light tones and some of the intermediary ones on the face, head and uniform. As it is you have in no way benefited the picture by what you did; on the contrary you have spoiled its artistic qualities by too much impression on the delicate parts. The print of Dr. Grismer is done better; but it is an easier subject and would have printed as effectively had no overlay been added. The letterpress of the catalogue is fairly good, but color is not uniform. Of the vignetted half-tones, the Logier Gas Engine is the best made ready of all; relating to which you say: "This cut had two overlays and one underlay between the base and plate, and sandpapered the edges down." On this, as on the others, you have not employed thick enough overlay on the cut to relieve the irregular edgings of the vignettes. To get the best results from vignetted halftone cuts, let the blocked cut be a little below type height, the overlay fairly strong; cut away most of the light work of the vignetted ground and set the inking rollers as lightly to the form as possible.

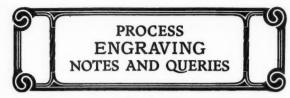
ADJUSTING A COUNTRY DRUM-CYLINDER PRESS .- C. D. R., of Blue Earth, Minnesota, writes to us in this way: "I have recently been called upon to adjust a large country Babcock cylinder press, in which the cylinder is riding about an eighth of an inch above the bearers. I wish to lower it so that the cylinder will ride on the bearers, and ask you for a little information through the columns of THE INLAND PRINTER. Is there any rule by which I may be guided in adjusting the press in this respect so that I may know when I have it properly adjusted? I also find the bearers just a trifle less than type-high. Is this right, or should they be raised to same height as type? Any information along this line will be gratefully received." Answer.—We suggest that you provide yourself with a copy of "Presswork," if you desire to know many other things about adjusting presses. Here is what 'Presswork" says on the subject: "Raise the bearers on the bed of the press to a thick tissue sheet more than type height. Adjust the impression screws over the cylinder journals on each end so that the bearers on the cylinder and those on the bed shall press together gently when on the impression on both sides. To ascertain this, lay a strip of fairly thin paper on each of the bed bearers the entire length, and slowly run through an impression on this paper. If either side of the cylinder is too high or too low, the fact will be apparent by the pressure on the slips of paper. When these have been made true to each other, the machine is ready for proper packing and use, first making fast the impression set-screws. Cylinder bearers and press bearers must not be allowed to bind too strongly, as they will wear off unevenly on the taking and leaving ends of the bed bearers. Bearers on the bed of the press should never be lower than the regular height of

standard metal type; nor should the printing surface of the cylinder, either, except in case of light forms. Pressing down the cylinder against the bed, by means of the impression screws, in order to get a stronger impression, will cause convexity of the bed and otherwise injure the sensitive mechan-

ABOUT MAKING READY THREE-COLOR ENGRAVINGS .- F. H., of Chicago, Illinois, is desirous of knowing how three-color plates are treated in the make-ready. He says: "I have not as yet done any three-colored half-tone work, nor had the pleasure of seeing it done, consequently am a little in the dark, but trust you will in your valuable columns of THE INLAND PRINTER give me a little light on the subject. In the first place, I wish to know if all plates to be used in printing are proved up and overlays made in the same manner as to build up solids, tone down high lights, etc., or are cuts in such condition when sent from cutmakers that only the usual underlaying to even up badly mounted cuts and a little touching-up on face; or, more properly speaking, is overlaying required? In order to get a positive register on book forms, composed of type and three-color cuts, is type form put on press registered upon sheet and first color then struck in on said trysheet; or is lightest color put on and printed, and then followed by next darkest color? Has any work dealing with the printing of three-color work been published?" Answer .-Usually the engraver's printed proof accompanies the delivery of sets of three-color plates. This proof generally illustrates the colors and tones of the text, and conveys to the pressman a fair idea of what the make-ready of the picture should carry out. The usual methods of leveling up plates are followed, so is that of make-ready on the face, with this differencethat less cutting away and overlaying is resorted to, except at times in the case of the blue plate. The yellow should be brought up perfectly flat and the high lights toned to even softness, in order that when lapped over with the red color in equal delicacy the blending may be the more harmonious. Both these colors must be distributed on the paper about equally in intensity and in color values - the combination of these colors producing secondaries of various luminosities, as a basis for the color of greater strength - blue. It is sometimes found necessary to deprive the yellow as well as the red plates of part of their strength in order to secure better and more artistic effect; indeed, this may also be said of the blue one, but not to such a degree. With the make-ready of the blue plate, the skilful pressman can exercise his ability to a large degree for the betterment of all that has been done with the previously printed colors. Three-color prints are mostly done separately from the black, and are not made a part of the type form; but a space the size of the largest plate is left blank in the black or type form, into which the three-color picture must fit. This is decided beforehand in the composing-room and before the form is sent to the pressroom. Trial sheets are made, as in the case of all color presswork, so that accuracy of position may be decided on, the blue plate being used as the keyplate. The colors are printed in this order: Yellow first, red second and blue third. The yellow should be slightly removed in color from lemon; the red should be a bright, transparent crimson, and the blue should be a bright, transparent peacock blue. In many cases we find that these colors are not employed, but, instead, the primary onesmedium yellow, true red and true blue; the latter colors yielding greater strength but without equal artistic finish. We suggest that you get Mr. H. Jenkins' work entitled "Photoengraving," where you will be able to more fully understand the practical features of printing in three colors as done to-day.

THE SUPREME EXCELLENCE.

In character, in manners, in style, in all things, the supreme excellence is simplicity.- Longfellow.



BY S. H. HORGAN.

in this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the Interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is one of the latest books on processwork. Cloth, \$2.

This is one of the latest doors on processwork. Cloud, \$22.

Drawing for Reproduction.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated h numerous diagrams, and provided with a copious index. \$3.

Lessons on Decorative Design.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

PROTORNOLLY OF The Manual Cloth, \$2.

Pensose's Pictoral Annual, 1902-1903. The "Process Year Book." For those having a copy of previous editions no description is necessary. This latest book is better, if possible, than the others. \$1.50.

Theory and Practice of Design.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

Drawling for Printers.—By Ernest Knaufft, editor of The Art Student and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

pages. \$2.
Phototrichtomatic Printing.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's rinciples of three-color work there is no better book than Zander's colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth. \$1.

Cloth, \$1.

Prior's Automatic Photoscale.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarterinch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

A MANUAL OF PHOTOENGRAVING .- By H. Jenkins. Published by The Inland Printer Company, Chicago.

This work is a revision of the manual issued several years Two exceedingly valuable and interesting chapters have been added, namely, The Half-tone and Trichromatic Process Theories, by Frederic E. Ives; Three-color Processwork, by S. H. Horgan. The chapters added by Messrs. Ives and Horgan will be read with great interest by all processworkers wishing to investigate this interesting field. The entire work is replete with valuable information and can be read with interest by both layman and professional.- The Photographic Times-Bulletin.

THE CARE OF LENSES ONCE MORE. Too much stress can not be laid on the necessity of handling the new anastigmat lenses with care. The newer and more expensive lenses are more susceptible to atmospheric changes than the old rectilinear and doublets were. The British Journal of Photography tells of an instance where an anastigmat lens was ruined by exposure to the dust and light in a dealer's window. It adds that these lenses should be cleaned regularly and kept in dustproof cases in a dry and moderately warm place. To clean them, it is recommended that they first be dusted with a camel's-hair brush, then the surface moistened with a clean linen rag that

has been dipped in alcohol, and finally dry the surface with a pad of soft, clean linen. Should the surface of one of these lenses be stained, scratched or damaged in any way, the only remedy would be to send it back to the maker, which means a long wait for its return and an expensive bill for repairs.

"THE VELVET BLOOM OF A HALF-TONE."- Edward Everard, master printer, of Bristol City, in England, has just built a magnificent printery of which we will know more about later. He tells about his print-shop in a book in which he also says some nice things of present-day illustrations. Here are some excerpts. Of the value of a collection of wood engravings fifty years hence, he says: "If the blocks engraved prior to 1900 are lost, smashed or worm-eaten, good existing impressions of them will have an enhanced value at no distant date. as the art of wood engraving is now, to all intents and purposes, extinct. Last year an English printing firm wanted book illustrations from wood, but owing to the dearth of engravers in England, occasioned by the decline in the art, had to send to France. Photography has displaced the engraver in book illustration, and has altogether changed the character of such work. As photography has revealed stars beyond the reach of the telescope, so it has drawn new subjects into the pages of a book, hitherto out of reach of human handicraft, by means of its instantaneous methods and its greatly diminished cost. It is only in a regretful manner that the wood block is allowed to be so relegated when writing of book pages, but, on the other hand, one is bound to recognize the velvet bloom of a perfect half-tone photographic block, and to admit its superiority as a faithful reproducer of natural and art objects."

A FEW CORRESPONDENTS ANSWERED .- O. K. L. The formula for Albert's emulsion has not been published and it is not likely it will be. If it were, you would find it more profitable to buy the emulsion than to make it. J. G. Schindler, Bethlehem, Pennsylvania, wants to know how to tell how drawing will look reduced one-half and one-fourth with the aid of a reducing-glass. Answer.- Look at the drawing through the reducing-glass with one eye, at the same time observing it with the other eye. By moving the drawing to and from your eyes you will find a distance where the drawing will appear, through the reducing-glass, one-half the size it appears through the other eye. The same method can be used for all reductions. S. A. Fisher, Le Mars, Iowa, writes: (1) Are the relief models cast in plaster before being photographed, or is the clay model used? Answer.-They are usually photographed from the clay model. In the case of lettering, it is often carved intaglio and then cast in plaster. (2) What is the dry-point process used by Paul Helleu? Answer .-Dry-point is only used in intaglio engraving and usually on copper. It is executed with a tool called a dry-point on copper, without the use of a wax ground, or acid. The drypoint tool is a sharpened needle that cuts into the copper surface, throwing up what is termed a burr. This is the ridge of copper at the side of the furrow cut by the sharp dry-point. This burr gives the rich velvety effect so pleasing in etchings. When the burr is removed with a three-edged tool called a scraper, only a delicate fine line appears in the impression from the dry-point line.

"THE FIGURES, FACTS AND FORMULÆ OF PHOTOGRAPHY" is the title of a book that comes from Dawbarn & Ward, Limited, London. It is a concise compilation by H. Snowden Ward, editor of the *Photogram*, of what its title indicates, gathered from reliable sources. The book is a valuable reference-book for dry-plate photographers. It defines some lens terms as follows: *Achromatic*—an achromatic lens brings rays of light of different colors to the same focus, producing an image without fringes of color. Apochromatic signifies still greater perfection in this respect. *Anastigmat*—literally, "point for point"; applied to a lens free from astigmatism, that is, giving sharp definition even to the edges of the field. *Angle of*

view - the angle included between lines drawn from the lens (or its node of emission) to the edges or corners of the plate it is covering. Astigmatism - a defect seen in the margins of the field from which vertical and horizontal lines can not be sharply rendered at the same time. Chromatism - the defect of not being able to bring rays of different colors to the same focus. Conjugate foci - the distances on either side of the lens when copying or enlarging. Focal length (equivalent)the distance from a certain imaginary point in the lens (the node of emission) to the plate when an object at a great distance is in sharp focus. Focal aperture - the figure obtained by dividing the focal length of the lens by the effective diameter of the stop. Rectilinear, orthoscopic - reproducing straight lines as straight, not curved, or bent, or inclined at incorrect angles. Spherical aberration - the defect in a lens in bringing rays passing through its margins to a focus nearer than that of those passing through its central part. Stigmatic is another word for anastigmatic.

FROM The Inland Printer Company we have received a copy of the second edition of Jenkins' book on "Photoengraving," which shows decided improvement upon the former edition. Not only is the work brought up to date, but the reading matter is handled in a terse and businesslike manner. It differs from most other books on this subject in that the formulæ and general instructions are given clearly and without any subterfuge. Most of the publications in this line serve simply as advertising sheets for the goods manufactured or for sale by the various authors. It is very evident that the desire of the author of this book is to place before his readers a concise and connected view of photoengraving. If a criticism might be made we would suggest that the illustrations are a trifle old for the letterpress, showing, for example, a picture of a printing-frame which has for many years been relegated to the shelf. However, small trifles of this nature may be overlooked in view of the superiority of the reading matter. The chapters on trichromatic work are well handled, and it is sufficient to state that the theory is from the pen of such authorities as F. E. Ives and S. H. Horgan to know that they give only theories which are now accepted as being scientifically correct. At the beginning of the volume there are inserted sheets of progressive principles of trichromatic work, which form a valuable adjunct to the reading matter at the end, and should prove very instructive to any student along these lines. The book does not embrace anything of the dry-process formula of photoengraving, but, notwithstanding, taken all round, it is a thoroughly good work of its class, and we strongly recommend it as being valuable in the hands of any one interested in this branch of photography. It is published by The Inland Printer Company, Chicago, and sells for \$2 .- The Photo-Beacon.

PROCESSWORK PROGRESS IN St. LOUIS.- From W. B. Woodward, of the Woodward & Tiernan Printing Company, St. Louis, come some process and printing exhibits made entirely by their own plant, accompanied with the following description: "The reproduction of the main entrance to the Transportation building is made by the three-color process. The American Arithometer calendar was made by the three-color process from paintings. The Missouri Pacific Railway calendar is from photographs taken by us (and colored) and reproduced by the three-color process, the background being in half-tone from clay model. The bird's-eye view of the Louisiana Purchase Exposition is reproduced by lithography, in ten colors. The World's Fair Wedgewood calendar, issued by our firm, is a novelty, printed from engraved metal plates and embossed in bas-relief, all of the exquisite work and detail being brought out by artistic workmanship in the embossing die." The Woodward & Tiernan Printing Company may well be proud of these specimens. The large sizes of all the work indicate the capacity of their machines. The lithograph of the exposition is on paper 32 by 42, and is highly creditable lithography. The Wedgewood calendar is a most remarkable piece of embossing, when the size—15 by 21½—is considered. The design is extremely beautiful and the register perfect. This calendar would in itself be an excellent exhibit of artistic designing, engraving, printing and embossing for the coming exposition in their city. The three-color work in the American Arithometer calendar is fair, but the rest of the three-color work is not creditable to a firm so competent in other departments of processwork. Most of the fault is due, however, to the copy used not being suitable for three-color reproduction.

PHOTOGRAPHING ON WOOD .- In answer to a query as to photography on wood, a book might be written. The early processes depended on sensitizing the wood block just as plain paper is sensitized, then printing from a negative on the wood and toning and fixing. The trouble with these methods were that so many solutions on the surface of the wood swelled and otherwise injured it. The carbon process was also used successfully. The writer would recommend the following: Rub into the polished face of the wood block a little zinc white made to a paste with white of egg. Dry quickly over heat so as to coagulate the albumen. From a negative of the subject make - the proper size - a thin positive on glass by the wet collodion process. This can be toned and fixed just as in lantern-slide making. Place this positive in a tray with acetic acid for a few minutes. Wash off the acetic acid and squeegee on the positive film a piece of wet albumen paper. Cut through the albumen paper with a sharp knife around the positive and then carefully lift off the paper, carrying the positive film with it. Dampen the face of the wood block, transfer the positive to the wood, pressing it down smoothly, when it will be found that the paper can be removed, leaving the positive film on the wood. The latter is then allowed to dry slowly. The points to be observed in this process are, that the picture is reversed on the wood block; that the collodion be thin and that the albumen paper be saturated with water before applying to the loosened positive on the glass. A ferrotype collodion is the proper one to use. The image can be intensified if necessary. But, above all things, allow only as little moisture on the wood as is absolutely necessary. A trace of gum arabic or fish glue, added to the albumen in the preliminary coating, makes the positive adhere better, but offers slight resistance to the graver. The acetic acid destroys the structure of the film so as to offer little obstruction to the graver.

SPRING MEDICINE FOR THE HALF-TONE MAKER .- F. C. M., Cleveland, Ohio, writes: "We are having trouble in our photoengraving department and would like to have you help us out through the 'Notes and Queries' of THE INLAND PRINTER. We frequently have negatives that, after they are printed on the copper, have a very peculiar appearance on certain parts, and on the half-tone print we find that these parts have not been printed out, the dots being smaller than in those places where this peculiar appearance does not appear in the negative, that is, the print looks as if the copper was not in contact with the negative. We have made the prints over, thinking it might be from an imperfect printing-frame, but we seem to get the same results. We also thought it might be that we were using too much castor oil, as the negative has the appearance of castor oil on the surface, but we are using only a small quantity, just enough not to make the negative curl up. This peculiar result can be noticed on the negative in holding it at an angle, but in looking at it directly through an eyeglass one can not discover anything with same." Answer.- From the description of the trouble it is difficult to tell what is the matter, but here is one way of locating such difficulties which every photographer should try occasionally: Put up a sheet of white paper for copy and make a half-tone negative of it. Make it through a prism, or turn the negative afterward, as is customary, and make a print of it on metal. If everything works properly, the fine dot tint should be per-

fectly even over the whole sheet of metal. Should it not be even, then search among the following for the cause: Was the copy evenly illuminated? Was the screen absolutely clean? Was the lens clean? Are there any pinholes in bellows or front board of the camera? Was the negative glass clean? It is probable this is the trouble with "F. C. M." - some of the old albumen substratum from previous negatives is on the glass in spots and obscures the light in printing. Was the negative glass uneven? It will be understood that the sensitive surface and the screen should be parallel, so that the screen distance is the same over the whole surface. Was the collodion flowed on the whole plate unevenly? Was the enamel coating on the plate uneven? Are there vellow stains on the plate glass in the printing-frame? This test is called "spring medicine," because it will bring out any troubles that are in your system (of working). A flat tint is one of the most difficult half-tone plates to make, and still, if you can not do that successfully, there is something wrong with your system.

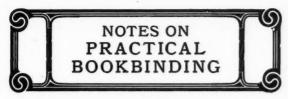
THE NEWEST COLOR SENSITIZER FOR THREE-COLOR NEGATIVES. The writer has been criticized for not giving, in his chapter on three-color work in Jenkins' "Photoengraving," the formulæ for dyes used in color screens or filters. My advice in the aforementioned chapter was: "The practical three-color worker should not attempt to make his own three-color filters. The makers of color-sensitive plates have studied out scientifically the color filters best adapted to their own make of plates. It will be a great saving of time and money on the part of the beginner, at least, if he adopt the color filters recommended by the makers of the plates he intends using." I stand by that advice, and after my critics have experimented as long as I did in making color filters, they will agree heartily with me. The facts are: the best dyes for color filters and sensitizers for plates have not yet been found. The perfect dyes may never be found. The best information on the subject will be given in this department, and here is the latest on color sensitizing: Doctor Miethe and Doctor Traube, of Germany, have been making a systematic investigation of color sensitizers, and the results they have shown, in the way of color photographs from life, are triumphs of color photography. Their latest discovery is that ethyl-red is a sensitizer for the entire visible spectrum, including even the well-known gap which occurs in the blue-green region. They describe ethyl-red as a chinoline-chinaldin-iodo-alkyl. Dry plates, bathed in this dye, proved to be eight to ten times more sensitive than the perchromo plates they had previously used in making color photographs from life. With color filters of their own make and plates sensitized with ethyl-red they find the exposures through the red and blue filters to be about the same, while the exposure through the green filter is twice as quick. With a lens stopped down to f 12.5, on a bright day, without sun, at 10:30 A.M., the exposures for a portrait were 11/2, 3/4, 13/4 seconds, respectively, through the blue, green and red screens. Just think what an advance this is since my chapter for Jenkins' book was written.

WHAT IS YOUR SPECIALTY?

Von Lenbach, who had more medals and emblems of recognition than any living artist and rose to that station where he counted them but little, is quoted in the March Cosmopolitan as saying: "Every one has something in him that no one else has. If he treats his special talent, so to say, as a beautiful pearl, he can stand side by side with the best. Every one should write over his own door in golden letters, 'What can I do that no one else can do?'"

"CERTAINLY THE FINEST."

THE INLAND PRINTER is certainly the finest thing I have ever gotten hold of — couldn't do without it.—James A. Trent, Trundles Cross Roads, Tennessee.



BY A. HUGHMARK.

This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.—By J. W. Zachnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, \$1.50.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, \$2.25.

W. S. Hepworth, printer, lithographer and manufacturing stationer, Kidderminster, England, asks: "Can you inform me the name and address of a manufacturer of ruler's penmaking machines? I want the best machine for making two-ply back pens." Answer.— Machines for this class of work are usually especially constructed for ruler's-pen manufacturers. A. Dredge, 75 Gold street, New York city, can give you information on this subject.

How to Mark Covers That Are Blank on One Side.—
"A Country Printer" wants to know how to mark pamphlet covers that have "flaps" on one side, or if a book or catalogue is to be covered, what gauge would be best to use."

Answer.—Jog the covers carefully up on the "guide end" where fed on press, then stack them up squarely on the edge of a bench, put a weight on top, mark off one cover and fold it to fit into position as book will be when trimmed. Then use this as a pattern to mark off the others from; scratch a perpendicular line from top of the pile even distance from guide edge. This can be done with an awl or a point of a pair of compasses or a saw; the mark ought to be deep enough to form a notch in the edge of each cover when picked up. This then can be used as either a folding or covering guide.

WANTS TO KNOW HOW TO KNOW ABOUT LEATHERS .- A. E. S. wants to know how to tell what kind of leather is used, whether genuine or imitation; also how to judge whether a skin is damaged in tanning or dyeing. He further writes: "Are any books published that would describe fully the goldleaf work? Would also like a treatise on leather." Answer .-It is difficult to describe any certain method of judging leathers, beyond the widely differing skins of such animals as calf, sheep, goat and pig. These are the most commonly used in bookbinding; but each of these is prepared in so many ways in finish, grain and thickness that to lay down any rule would be useless. Two books on this subject, "Modern American Tanning," and "Principles of Leather Manufacture," the former \$5 and the latter \$7.50, can be obtained from Hide and Leather, Chicago. On gold-leaf no book, magazine or even descriptive catalogue has as yet been issued.

Novelties in the Bindery.—"Apprentice" wrote the following commendable inquiry: "I am just made a journey-man bookbinder and am still working for the same man who taught me the trade. I am anxious to show him my appreciation by making some article in leather that he could use in his home. I do not care to bind a book, as I am not in a position to finish it without him seeing it. Can do fairly good designing." Answer.—There are a number of articles that can be made that will be creditable to the maker. If he is a chess player, a board inlaid with colored leather to form

the squares and made to fold in the center and fit as a tray into a leather-covered box to hold the chessmen. If this does not suit, a case holding perpetual calendar, thermometer and barometer or, instead of the last, a clock, or any combination of these. Make this with a sliding panel in back so calendar can be adjusted from inside and clock wound. Cover with polished (crushed grain) morocco and inlay corner or border design in suitable colors, or if you can not do this, use a leather that needs no decoration, such as rattlesnake or genuine seal. As you can design, it will not prove hard to adopt a pleasing style of "architecture" for such a case. It would be well, however, to make the face so it would have a slant toward the back. The barometer should be an aneroid, in plain nickel, so the face could be fitted close. The calendar would look better if set somewhat further in, with a frame around the opening. Lots of other ideas on tap, if these two are not acceptable.

ARTISTIC LEATHERWORK .- The productions in leatherwork are becoming more and more interesting, owing to the fact that articles are now made from leathers never before heard of. The skins of sharks are now being tanned, bleached and polished until they shine and glisten like flint or granite in the sun. Snake skins, with scales and their beautiful natural markings truly preserved by means of alum curing, are now to be had. Lizard and frog skins are prepared both in their natural colors and dyed in darker hues. Sea lions' skins have been found to possess merits in their queer, irregular markings, owing to the animals wriggling over the ice; the skins may be tanned, rubbed and polished ever so much, yet these curious wavy lines can never be obliterated. The scales of the Florida bone pike have been used with fine effect to decorate shark skin. These scales are lusterless and of a pale brown coloring, somewhat like Chinese characters, and, when inlaid so as to overlap, forming borders or designs, greatly enhance the highly polished surface on which they are laid. Decorating of leather is not a new art, it having been practiced to a high degree in the Middle Ages. The Cordova leatherworkers gained as much fame in this art as the weavers of Flanders in textiles, and the Walloon smiths in wrought iron. Carving has long been practiced in Mexico on saddle leather, belts, bands for sombreros, etc., but for book-covers it has so far been in little use, notwithstanding the many advantageous opportunities offered in this direction. For pleasing effects cut-out designs in various colors of leathers, usually calfskin, are applied with paste to velvet and then the edges of design are scorched with hot iron or poker work (pyrography).

FINISHING AND TOOLING .- T. W. writes: "So much is now written about 'tooled' patterns and fancy bindings, yet so little real information is obtained from these descriptions that they are no help to the finisher who spends all his time on ordinary commercial work with some special job, perhaps, once a year or less. To many finishers who are good mechanics, tooling, inlaying and even crushing are procedures of which they have no practical knowledge. Of that class I am one, and should deem it a favor if you would give these items some consideration at your earliest convenience in this depart-Answer.- It must be understood that no "tooling" can be done with pattern rolls, this being but little better than machine stamping. Any interlacing of straight or curved lines into patterns or otherwise building them up from small tools, either continuous or the forming of a certain appropriate design, worked either entirely in blind or gold, or both, with or without colored inlays, can be termed tooled. For any one who can draw, there will be no difficulty in making up pleasing patterns and designs, even if the tools available are few. A penny wheel, or two of different sizes, a few gouges and dots will do to start with; then, if so desired, some small, simple tool can be added. For blind tooling be sure that the tools are not too hot; this can be prevented by using a wet

pad to cool them on, and all fillet or line work should be 'jiggered," so as to polish and darken the lines sufficiently. Gouge line can be brought out to advantage by sinking the raised portion on one side by means of a small beveled tool that can be fixed up from a piece of brass rule. This is the same method as employed by leather-carvers in raising or depressing portions of leaves or flowers. To successfully "mat" down any pattern with this tool, hold it in the left hand the same as you would a belt punch, only let the little finger rest on the work. Follow the fillet of gouge line you wish to mat with a gradual sliding motion, never lifting the hand until finished in one direction. Use a stick similar to a rubbing-up stick in size to tap with. The taps should be of equal length and strength, otherwise the work will look uneven. The leather for this kind of work should be kept moist with a sponge. If a design is to include colored inlays, it is best to mark up the complete pattern on a piece of paper the exact size of cover, then lay this on the cover and trace in the lines with the point of a folder and work in the tools where they are to go. When this is thoroughly gone over, the inlays should be put on, or in, as the case may be. If pasted on, the leather for inlaying should be cut into strips no wider than the widest part of inlay, moistened and well pared. Impress the tool that is to cover the outlines on this strip and cut with a sharp knife on these lines. If inlay is large, paste a paper over the face of it; when dry and flat, cut to size; pare all around carefully, then paste and place in position, nip in press, and when this is half dry, soak off the top layer of paper. This will prevent stretching. A more perfect inlay can be made by cutting out the part intended to be inlaid. If the design is drawn and tooled on the paper onto the book, cut out the inlay through the tooled impression outline of paper pattern; then cut out the part of cover intended to be inlaid; in doing this be careful to follow the blind-tooled outline for the colored portion; a perfect joining should result. To make a good job in this manner, the leathers should be well matched in thickness; to inlay a thick piece where a thin one has been cut out will not do, nor vice versa. It is also well to have a sharp mat-cutter's knife, one that is double-edged and moves into the handle, for this purpose. When this knife is held perpendicular and run along any outline with enough pressure to reach the board, it will not make a thick cut, beveled, like an ordinary pointed knife will do; then, too, from its shape it is very easy to follow turns and curves with. Paste the inlaying piece well with a paste, not too thin, and also carefully go over the cut-out part with paste; it is best to do this with the finger. The surface all around should, before this, be well sponged, so that when fitting in the inlay a careful working of the leather around the edges will result in a smooth finish. Any inlaying necessary on the back had better be done by the laying-on process, in order not to weaken the leather. After inlaying and blind tooling, the leather should be well washed before the gold is laid on. Warm water is best for the leather, although vinegar, if it is good and clean, is not so bad and is much preferred by finishers. The glair for fine work should be penciled into the pattern with a camel's-hair brush and when sufficiently dry the surface should be gone over with a bunch of clean cotton on which a little cocoanut oil has been rubbed; this is better for the purpose than olive oil. The gold should be laid on and pressed into the pattern with another bunch of cotton, so that it is well covered, and it is necessary that the design stand out well through the gold-leaf so the tools can be again impressed in perfect register when properly heated. The tools must not be too hot; it is better to have them underheated, if you are not sure of the leather you are working on, as this can be remedied by going over the impression again; but a burned impression spoils the whole job. This is particularly meant for morocco finishing, as other leathers would probably need sizing before glairing. With size is meant a filler for the pores

in such leathers as sheep, roan, cowhide and calf. To size, use isinglass, dissolved in warm water, and apply with sponge after the work is dry from paste washing. Any small tools impressed, such as small lines and dots, should be in a somewhat slanting position away from the eye, or in other words, if the book is turned with head toward finisher and tool impressed with handle inclined in the same direction, the finishing will look much brighter when book is turned around into the ordinary position in which it is held when read. When all gold has been tooled in, clean off with a little benzine. If much tooling is to be done on morocco, the grain should be crushed by sponging with water and giving it a nip between perfectly smooth, planished boards.

UNIQUE ENGLISH.

Havana's winter visitors are receiving the following circular from the Lorenzo Excursion office:

LORENZO'S

EXCURSION OFFICE

All terms payable in U. S. Curency

1a. Excursion in carriages round the City which goes to Obispo St. it is call the Broadway of Havana next the templete where Cobumbres sade the first mass. The tresure bulding where the Spanish pirates use to deposit they gold in olden times, next the ould Catedral which 312 years ould olso the Markets, drives Morro Castle at the distance and Cabañas, the Charles the III drive Botanical gardens. The Queens farm where Gr. Weylers use to live, the Base Ball grounds and the Arsenal. All the excursion will be guide by expert guides and interpreters.

\$1.75 Each persons.

2a. Excursion to Morro Castel and Cabañas fortress giving full details of all horrors comited by spanish government.

(A special guide for this excursion.) Price 90 cts. each person

(A special guide for this excursion.) Price 90 cts. each person Excursion to the pine apples tobaco plantation and banana groves: this excursion goesat 1 P. M. Price \$3.00. each person

Excursion to the famous toledo sugar platations were the machin enery alon cost 2 million dollars and Columbia incampamet.

This excursion goes at 1 M. P. Price \$2.00. each person
Excursion to Matanzas in the best rail road of the Island of Cuba.
seen the beautifull Bellamar Caves and the grate Valley of Yumury
river going in celebrated Cuban volantas. Notice this excursion goes
at 6 in the morning evrey day and returns at 5 P. M. (You are antitle
to afine Breakfast in the best Hotel in the City.)

Price \$11. each person

Genteleman wishing sea bath at the entrance of the beautifull Almendares rivers will be guide there. fixed prices.

Excursion to the Island of Pinos fixeed prices.

We also furnish interpreters for Drumers & Salemen at moderate prices.

Sail boats and fishing in the harbor to hire at this office. Fixeed

Information & Tickets furnish at this office.

NOTICE. All this excursion will be guided by Lorenzo's leading first class guide & imterpreter on the Island of Cuba.

ADDRESS:

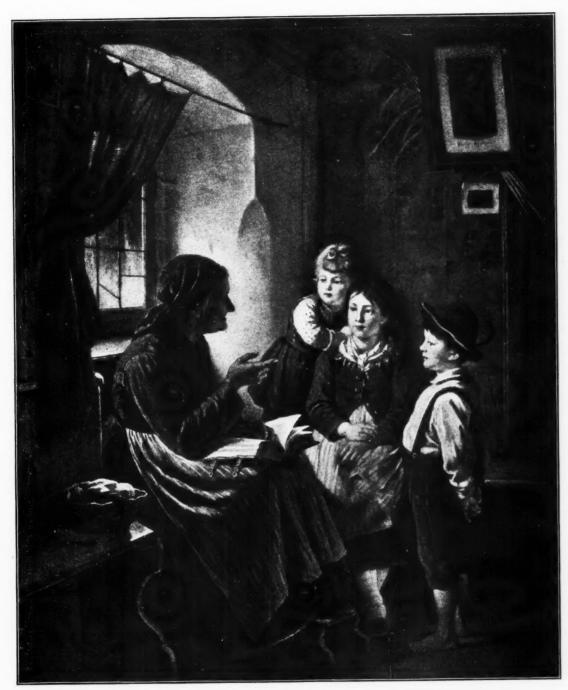
Prado 93, Coner, (Cigar Stand).

Apropos of the pigeon English used by Onoto Watana in her Japanese story, "The Wooing of Wistaria," the Harpers call attention to the following example of English from a newspaper of Siam:

Shooting Outrage. O! Fearful Agony. Khoon Tong, one of Phya Song's staff, was on a mission to lampoon, and on his return instantly shot dead by sime miscreants, scoundrels. O! Untimely Death. O! Fearful. O! Hell. All friends expressed their morne. The cowardice dog is still at large. Six soldiers and six policemen were at once dispatched.

IMPROVES METHODS AND PRODUCT.

Incidentally, the writer might mention that long before he was engaged in the printing or publishing business, he purchased and read with great interest The Inland Printer each month. Since becoming engaged in that business, much valuable and interesting matter is gathered from each issue. It is unquestionably of great value to any one wishing to improve his methods or product.—Shaw-Walker, Muskegon, Michigan.



By Rudolph Epp.

"AN EDIFYING HOUR."

SOMETHING NEW

CONDENSED BLAIR



CAST ON STANDARD TITLE LINE

MADE IN TWELVE SIZES

4 SIZES OF 6-POINT 4 SIZES OF 12-POINT 2 SIZES OF 18-POINT 2 SIZES OF 24-POINT

ALL TWELVE SIZES ARE NICKED DISTINCTIVELY SO AS TO BE DISCERNIBLE AT A GLANCE

CONDENSED BLAIR

MODIFIERS 29

PRECEDENCE 43

HONORS SURE 60

DIGNIFIED GROUP 95

FINE GOTHIC SCHEMES 68

A GRACEFUL MODISH FACE 20

12-POINT CONDENSED BLAIR NO. 2 HANDSOME CONDENSED MEDIUM 32

12-POINT CONDENSED BLAIR NO. 1

PROFESSIONAL AND OFFICE STATIONERY 95

6-POINT CONDENSED BLAIR NO. 4 SUITABLE FOR MOST DELICATE CLASS OF WORK 92

32A 8-POINT CONDENSED BLAIR NO. 3 \$1.00
THE PURCHASE OF A COMPLETE SERIES IS SUGGESTED 38

38A 6-POINT CONDENSED BLAIR NO. 2 \$1.68
DESIGNED FOR A CLASS OF PATRONS WHO ADMIRE NEAT EFFECTS 45

44A 8-POINT CONDENSED BLAIR NO. 1 \$1.00
THESE TWELVE SIZES ADMIT OF AMPLE SCOPE FOR APPROPRIATE SELECTIONS 28

MANUFACTURED ONLY BY THE

INLAND TYPE FOUNDRY

SAINT LOUIS

CHICAGO

BUFFALO



RUFUS GERALD SMITHERS, SECRETARY ALEXANDER HUNTINGDON, PRESIDENT GRAND RAPIDS DIVISION MICHIGAN CENTRAL LEAGUE OFFICE OF GRAND SECRETARY 325 ALGER BLOCK BRANCHES IN ALL THE PRINCIPAL CITIES OF THE STATE GRAND RAPIDS. MICH ... 190 RETURN IN FIVE DAYS TO HOGRIEBES-MOSGER CHEMICAL COMPANY SUITE 523-526 TRIBUNE BUILDING NEW YORK OFFICE PAINLESS DENTAL PARLORS **NEW ORLEANS** DEAR MADAM: A MOST CORDIAL INVITATION IS No. ICAGO. 190 EXTENDED YOURSELF AND FRIENDS TO CALL AT SUITE 326-27 EQUITABLE THE NA **ILLINOIS** BUILDING, FOURTEENTH AND OLIVER STREETS, AND HAVE DOCTOR SIMMS EXAMINE YOUR TEETH GRATIS. WE PAY TO THE ORDER OF_ ARE EXPERTS IN OUR LINE AND DO EFFICIENT WORK AT A PRICE WITHIN **DOLLARS** THE REACH OF ALL. IN ORDER TO INTRODUCE OUR PAINLESS METHOD OF EXTRACTING, WE WILL EXTRACT TO THE NATIONAL BANK OF ILLI TEETH FREE OF CHARGE EVERY DAY UNTIL APRIL THE FIRST. DO NOT CHICAGO, ILL. MISS THIS RARE OPPORTUNITY. DR. H. M. SIMMS NEW ORLEANS, MARCH FIFTH NINETEEN HUNDRED AND THREE ESTABLISHED 1865 MONOGRAPH BUILDING, NEW YORK RANCER OPERA BLOCK, CLEVELAND SPRECKELS BLOCK, SAN FRANCISCO AND ALL OTHER PRINCIPAL CITIES CLASSES FOR VOICE CULTURE MAURICE ROSMOND, DIRECTOR INTERSTATE LAW AND COLLECTION B THEO. COSGROVE, GENERAL MANAGER 123 MANNING STREET WASHINGTON CONSERVATORY CORRESPONDENCE OF CREDIT MEN GIVEN SPECIAL ATTENTION POTOMAC HEIGHTS INDIANAPO THE CONSERVATORY IS SITUATED IN ONE OF THE WASHINGTON, D. C. MOST DELIGHTFUL LOCATIONS

The CURTIS-POST

CAST ON AMERICAN POINT LINE

AQ DOING

3 A \$5 30 4a \$4 20 \$9 50

CHOICE STOCK 4 Head of Horses

42 POINT

3 A \$4 20 4a \$3 30 \$7 50

SUPERB CAMERA The Picture Frame 6

36 POINT

3 A \$3 10 5 a \$2 65 \$5 75

EASTERN ENTRANCE Garden of the Gods 25

20 Paint

4A \$2 25 6a \$2 25 \$4 50

BRIGHT FLOWERY SPOTS Terrestrial Globe Trotters 8

24 POINT

5 A \$1 75 Q a \$1 75 \$2.50

GOLD FOUND Large Lumps 17

18 POINT

7 A \$1 50 10 a \$1 75 \$3 25

STOCK BROKERS

The Exchanging of

Commodities at 90

14 POINT

10 A \$1 45 15 a \$1 55 \$3 00

PROFIT @ HARDSHIP Investors in Klondyke Gold Fields and Mines Perilous but Profitable GREAT BICYCLE. PARADE
The parade far exceeded all
expectation and called forth
the applause of hundreds 6

54, 60 and 72 Point Sizes in Preparation

American Type Founders Co.

POST MONOTONE

CAST ON AMERICAN POINT LINE

18 POINT

7 A \$1 30 14a \$1 70 \$3 00

EXHIBITION OF IMPORTED FURNISHINGS The Show of White Monte Carlo Millinery will be opened to the public this morning on the second floor of our new Clothing Annex 1903

10 POINT

12 A \$1 00 24 a \$1 25 \$2 25

BARGAINS IN OUR BASEMENT FOR THE ECONOMICAL BUYER The economical buyer knows that stores must at times sell something at cost or less. They wait for those times. We begin this morning our yearly clearance sale of all winter Suits, Overcoats and Trousers 915

8 POINT

12 A \$0 85 24 a \$1 15 \$2 00

SOME EXTRAORDINARY SHOWINGS IN THE NEW DRESS GOODS DEPARTMENT Doubtless one is carried beyond Spring to Summer by the lightness and filminess that appear in some of the latest dress fabrics. In fact, so fine and thin are many of them that a foundation of some sort is necessary—not only for comfort alone, but to sustain the fabrics themselves. Thursday at 9.30

14 POINT

9 A \$1 20 18 a \$1 55 \$2 75

THE LATEST IN TAILOR-MADE SUITS FOR WOMEN For example, take up any tailor-made suit nearest to your hand, and see if the collar or the cape, or the sleeves, and sometimes the skirt, are not trimmed with a quaint line of braid in colors to complete the scheme of the suit \$28.50

e Point

12 A \$0 80 25 a \$0 95 \$1 75

TELLING THE TRUTH ABOUT BARGAINS IS NECESSARY FOR A SUCCESSFUL BUSINESS Day after day we have a corps of trained people hunting facts. These facts are for the benefit of the readers of Kurn's Twentieth-Century-Store advertising. We're not giving flowery words or trashy sayings, but facts—the advertising that is at once exact in its statements and fully illustrative of things that the public wants to learn of. Hints on fashions, of course, and talks on new fabrics and the new ways of using them, all in straightforward statements based on facts 406

5 POINT ON 6 POINT

14 A \$0 80 28 a \$0 95 \$1 75

OUR TENTH ANNIVERSARY TO BE CELEBRATED WITH THE OPENING OF ONE NEW DEPARTMENT

To-morrow morning we open a new business—Men's Outfitting and Tailoring to Order. This has been all thought out in advance, every detail being in perfect order we intend to make the business as good at the start as the best in this town. We believe there are chances here and there for improvements over any like work that has been available, but that isn't to be dwelt on in advance, you and time will prove it and tell. The word-of-mouth advertising of satisfied customers is what we are looking for and we're going to do work at the start that will be talked about \$245

12 POINT

10 A \$1 05 22 a \$1 45 \$2 50

OUR EASY-WEARING SHOES FOR MEN, WOMEN AND CHILDREN The Spring and Summer Shoe display is the most complete in this city—no doubt about that. We've men in charge of it whose business life is shoe development; they do not bother about house rent, salaries, or the routine of business, the firm does that. Doctors send patients here for footwear, knowing that we have no fads, only scientific shoe work 375

AMERICAN TYPE FOUNDERS COMPANY

THE DELLA ROBBIA SERIES OF TYPE & ORNAMENTS № ITS INSPIRATION



UCA DELLA ROBBIA was a sculptor of Florence, in the time when Florence was the garden of the world. He was born in the year 1400 and is the greatest of a long family of artisans who

carried out with but slight variation, and slight inferiority, the traditions he established.

Becoming weary with the limitations of the hard marble in which he began to work, his genius burst into the invention of a broader and readier means of expression for itself in the form of a kind of glazed white pottery-ware with which his name became generally identified and to which he justly owes his fame. To the bas-reliefs executed in this material, it became possible for Luca to add a little color-nearly always a soft blue in the backgrounds, like the sky beneath which he worked; but never with the weak motive of reproducing the colors of the objects which he modeled, but for pure love of color itself. About the wonderful and delicate groups in the center of these relief panels (quite naturally religious in subject, and far beyond the scope of this writing) acting as a sort of architectural foundation or framework to them, he wrought decorations of fruit and flowers and a great variety of quaint conceits with a luxurious and almost inexhaustable charm.

But most interesting to our present purpose was his use of the simple and beautifully proportioned roman letters which came to play so important a part in the decorative portions of Luca's work, and in that of his successors. No other sculptor of his glorious time seemed to understand the decorative value of the roman characters, or to delight in their use, with guite such a perfect facility for combining them with appropriate and harmonious decoration. And it is this particular phase of his work, this simple and ingenious combination of ornament and lettering, which has suggested the present showing, of which in this point Della Robbia seems the richest and most representative

AMERICAN TYPE FOUNDERS COMPANY

A · ROBBIA ·

Cast on American Point Line, Point Body, Point Set

FOR ELEGANCE AND SUPERB STYLES IN PRINTING THIS BEAUTIFUL LETTER WILL MEET WITH FAVOR Compositors are herewith given an opportunity to introduce most wonderful and pleasing effects, not possible with other type faces 2

A COMPLETE SERIES OF BORDERS, FESTOONS AND ORNAMENTS, SURPRISINGLY BEAUTIFUL Nothing on the same scale has ever been attempted by a type foundry, it being necessary to make 1287 matrices 2

18 A \$1.25 36 a \$1.25 \$2.50

PRINTERS OF TODAY OUTCLASS THEIR PREDECESSORS TWENTY Which does not signify that your brains are not what they should be, where there is a

15 A \$1.40 30 a \$1.35 \$2.75

KINGS AND QUEENS GALORE When you hold all the trumps, aces, kings and queens you come very near

12 A \$1.60 24 a \$1.40 \$3.00

THE CAPITALS EFFECT And compositor does the rest;

OUR LINING FACES Practical knowledge 123

THE HEAVENS Rainbow Chasing

Cast Ornament

Perfection 12

The following Special Characters are furnished with each font of Della Robbia

JRY & QU Qu (

DELLA·ROBBIA·SERIES

Patent Applied For

Cast on American Point Line, Point Body, Point Set

... D.:-+

3 A \$3.10 5 a \$2.15 \$5.2

SHRINES Artistically

48 Point

3 A \$3.90 4 a \$2.60 \$6.50

FROLIC Hustlers 1

4 Point = 3 A \$4.10 4 a \$2.90 \$7.0

JUDGE Hudson

60 Point

3 A \$5.00 4 a \$3.25 \$8.29

SHINS Printer!

. n.t.

3 A \$6.30 4 a \$4.20 \$10.0

FRED Shake





DELLA ROBBIA ISOUR LATEST SHOWING

¶THE TENTH ANNUALCON VENTION OF BOOKMAKERS



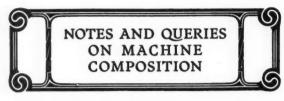
AURORA, MASS. OCTOBER 9, 1894 AFTER FIVE DAYS
RETURN TO 34
J. I. PALMER
FLORIST
MUNRO AVENUE
BALTIMORE, MD.



NCEMENT LA ROBBIA DWING



COMPLETE SHOWING OF THE DELLA ROBBIA SERIES OF TYPE AND ORNAMENTS WILL SOON BE READY AND NO MORE ELABORATE OR BEAUTIFUL PIECEOF COMMERCIAL PRINTING HAS



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered In the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE, - Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address Machine Composition Department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS .- Printed on heavy ledger paper. 15

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, post-paid

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

mation as to manipulation. 25 cents, postpaid.

The Mechanism of the Lindtype.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Lindtype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in The Inland Printer. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

THE improved Junior Linotype is now on exhibition at the Chicago and New York offices of the Linotype company, and this machine is now considered perfected. The Junior was shown at editorial conventions in Battle Creek, Michigan, and Topeka, Kansas, during the past month, and was the center of interest to publishers of small papers.

It is of the highest importance that oil be prevented from touching the matrices in Linotype machines. New machines are usually "slushed" with vaseline and oil to prevent the parts rusting during storage and shipment, and it is necessary to remove all parts with which the matrices come in contact in circulating through the machine and see that the oil is thoroughly removed before starting a new machine. Matrices will not slide in the magazine channels if oily.

LINOTYPES of the new pattern, adapted to compose all sizes of type up to 12-point, are being placed on all orders now received, and the selection of pica matrices has been increased by the addition of the following two-letter matrix, 12-point De Vinne Linotype Series with Antique No. 3:

The most ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on these different substances were various.

THE automatic justification of the Linotype machine, accomplished by means of the wedge spaceband, was a sealed book to this printer. He was taken from the case in the early days of the machine and put to work on the keyboard. Never having had the workings of the monster explained to him he presumed, of course, that all his lines must be tightly spaced, and as every one was busy and had his own troubles, it was not noticed that "Fatty" was industriously and conscientiously hand spacing every line until it exactly filled the measure. Of course he could have set more type by hand than he had the next day to show for his night's work on the machine, but he knows better now.

LOOSE SPACEBAND PAWL LEVERS, -- A Western correspondent sends in this tip to brother operator-machinists: "Did any of my operator-machinist friends ever have an apparently incurable case of spaceband cussedness, when you had changed pawls half a dozen times, knowing each time that those pawls were all right in every particular - right thickness, working freely in their channels, spring pressure all that could be desired, and still the measly things would not work? Well, the next time you have trouble of that kind just examine those two levers that raise the pawls and see if they are tight on the shaft, especially the back one. If they are loose on the shaft - and in old machines that is apt to be the case - there is just enough lost motion to raise the deuce with adjustments."

To FIGURE PULLEY SIZES .- Linotypes should be run a normal speed of sixty-five revolutions per minute. This speed will produce about six slugs per minute. For very swift operators the machine is sometimes speeded as high as eighty-eight revolutions, or eight slugs per minute. Ordinarily, however, if keyboard rollers and distributor driving pulleys are speeded slightly, the machine itself will run more satisfactorily if the speed of the main driving pulley is kept within seventy revolutions per minute. If the driving belt is slipped onto the loose pulley the revolutions may be counted by watching the oil-cup on hub of loose pulley. The keyboard-rollers should never be



Alfred Berube Julius Melton. G. E. Katt. George H. Moore. GRADUATES FROM MACHINE COMPOSITION BRANCH INLAND PRINTER TECHNICAL SCHOOL.

speeded above 275 revolutions per minute, as if they run faster than this the escapement in the magazine works so fast that, especially when the key is held for double letters, the matrix can not escape from the magazine in time to avoid the return of the verge pawl. Both keyboard-rollers and distributor are run at increased speed in the new machines. Old machines can have their keyboards speeded by purchasing from the supply houses a larger grooved pulley for the intermediate shaft, or by casting a collar of metal around the grooved pulley and turning new grooves into this metal. A wooden casting-box

can be made to clamp on the pulley, into which the metal may be poured, and the new grooves cut into it by holding a small screw-driver or similar tool against the metal while the shaft is running. Putting a collar of leather or like material around the grooved driving pulley is a poor method, as the slippage will be such that the speed will be irregular and result in many transpositions. Care should be taken to have both keyboard pulleys of exactly the same speed, and driving belts of uniform tension, as unevenness in this regard frequently results in transpositions of matrices in assembling. The main driving pulley of machine is fourteen and one-half inches in diameter. In the case of individual belted motors, these must not be of a speed greater than five hundred revolutions per minute, unless, as is the case with several specially designed for Linotypes, a larger driving pulley is furnished for the machine. A higher speed motor would require a pulley of such small dimension that slippage of the belt would be unavoidable. An automatic belt tightener to keep the tension of short driving belts is a commendable feature. In the case of direct-geared motors for Linotypes, a gear is furnished to take the place of the ordinary driving pulley of the machine. Although motors are generally attached to the driving pulley of the Linotype, it is entirely feasible to drive the machine by belting directly to the intermediate shaft behind the keyboard keyrods. With

in all cases is to multiply the speed of shaft by the size of pulley on shaft and divide by the size of pulley on countershaft. In this connection, an error appears on page 118 of the book "The Mechanism of the Linotype," as, where the speed of one thousand revolutions occurs, the figures should read one hundred.

CAN NOT THROW OFF CLUTCH. The Wisconsin Linotypist who could not make the clutch pull the machine last month, now can not throw it off by the hand lever, and wants to know why. He writes: "Your clutch remedy was the only thing. But I have more trouble, perhaps from the same cause, or I may be mistaken. I have the latest style of clutch. I did as you suggested and it worked fine for a good long week; in fact, still works all right, but commencing to-day it is impossible to close lever on machine unless, perhaps, I were to use force. I can only close it just enough to open vise. Now, if it were necessary to shut off machine quick it can only be done by holding on to the lever and pushing as far as it will go, but the moment I let go the machine would start again and finish the revolution. You see it does not lock as it should. Is that from the clutch trouble I had? Have had no other trouble to cause it that I know of." Answer .- The cause of the trouble this time is the presence of metal drippings between the controlling levers, which thus prevents the hand lever being



A. H. WARREN.



HENRY GABBE



S. A. FORQUER.



MISS FANNY MC BRATNEY.

GRADUATES FROM MACHINE COMPOSITION BRANCH INLAND PRINTER TECHNICAL SCHOOL.

a nine-inch iron pulley placed just inside the distributor driving pulley it is possible to attach a motor with a speed of twelve hundred revolutions per minute, having a 2-inch pulley. As high-speed motors are considerably cheaper than the slower ones, this plan possesses economical advantages. A half horsepower motor is amply sufficient to drive a Linotype machine. If, however, it is desired to drive the machines from a lineshaft, a countershaft will usually be necessary to bring the speed down to the desired point. If shaft runs five times faster than speed desired on machine pulley, the pulley necessary on shaft would be one-fifth the size of that on the machine, or 2.9, or, in practice, a three-inch pulley. In figuring combinations of pulleys for the purpose of reducing the speed between motor and machine, it should be remembered that a pulley on the countershaft four times the size of the pulley on the motor to which it is belted will decrease the speed onefourth. For instance, if the indicated speed of the motor is two thousand revolutions per minute, with a four-inch pulley on that motor belted to a sixteen-inch pulley on a countershaft, the speed would be reduced one-fourth, or five hundred revolutions. With a pulley on the line shaft twice the size of another pulley on this countershaft, the speed would again be reduced one-half, or two hundred and fifty revolutions per minute. As this speed is something less than four times the sixty-five revolutions desired on the Linotype, a pulley slightly more than one-quarter the size of that on the Linotype will give the result sought, or a four-inch pulley. The formula thrown in far enough to lock. Metal will run in at this point when a squirt occurs, and interferes with the free motion of the levers.

NEW POT-MOUTH ALIGNING GAUGE. - A. B. C. says he has received with a new Linotype recently installed a tool he does not know how to use, a "pot-mouth aligning gauge," and asks how to employ it. Answer .- This tool is for the purpose of testing the accuracy of the lock-up of the mouthpiece of the metal-pot. Unless the pot locks up tightly against the back of the mold, metal will escape during the casting operation and cause the obnoxious "back squirt." This aligning gauge is used to determine just where the mouthpiece is not pressing tightly enough. To use it, remove the mold or the dummy from the mold disk and close up the vise, leaving the opening in the disk opposite the mouthpiece of the pot. Spread the vise jaws wide enough to admit the gauge between the jaws, the small steel springs on the gauge serving to hold the gauge in place. Back up the machine until the disk comes forward on the locking-pins, the face of the gauge, which had previously been covered with prussian blue paint, now projecting through the mold pocket and resting on the lower edge of it. Now pull the pot forward by hand until the mouthpiece makes contact with the edge of the gauge. The transfer of the prussian blue to the mouthpiece of the pot indicates where the pot is locking up, the spots which do not receive the transfer being the low places. If the pot fails to lock tightly on either end of the mouthpiece the pot can be adjusted to lock squarely by the

screws in the bottom of the pot legs. If low or high in the middle the mouthpiece will have to be dressed with a file until the transfer indicates a perfect lock-up.

CHANGING BURNERS .-- An operator-machinist in a near-by city writes: "Could you inform me if the newer style of burner can be applied to old-style metal-pots? Or, if not, could you tell me of a scheme of burner which would give a better distribution of heat than the old style of one burner under the throat?" Answer .- It is entirely practical to apply the newer-style two-tube burner to old-style pots. It is only necessary to bore two holes in the pot jacket under the throat to admit the two front burner tubes. The latest type of burner is perhaps still more satisfactory, however. This pattern has a tube extending alongside the metal-pot and bending underneath the mouthpiece, the perforations in this bent portion spreading a flame the entire length of the mouthpiece.

More than one hundred pupils have been enrolled at the Machine Composition Branch of the Inland Printer Technical School since its inauguration, August last. Although a large proportion of the students have been printers without previous knowledge of the typesetting machine, many operators have mastered the mechanism of the machine in this school, and some who were previously machinists only are now competent operator-machinists, while operators and graduates of other schools have attended the classes at the Inland Printer Technical School for the purpose of rounding out their knowledge of the work. A night shift is maintained for the purpose of affording those working during the day an opportunity to learn the machine, some of the day pupils, however, also taking advantage of the night shift in order to shorten their course and reduce the expense of attendance at the school.

FACE OF SLUG DAMAGED IN EJECTING .- C. F. S., Appleton, Wisconsin, has encountered something which has not been previously discussed in these columns, though doubtless many operator-machinists have had the same trouble. He describes his difficulty as follows: "I have on a 24-em pica slug job, and once in a while the face of the first letter on the right end of the slug will be shaved off. I filed down the knife liner where the shaving occurs. That bettered it a great deal, but still it will shave the face, on one end, occasionally. I was afraid to file away more, or is it all right to do so? I think the part is called the knife block lower liner." Answer .- An accumulation of metal shavings in the slot of the lower knife liner in which the pin on the spring plate works, is causing the trouble in this case. If the metal is removed and the sharp edge is taken off the corner with a file, it will not give further

THE Mergenthaler Linotype Company announces the latest product of its factory - a double-magazine Linotype, operated by a single keyboard. By the movement of a shift lever, matrices may be instantly drawn from either magazine and assembled in the line being composed. The machine resembles the ordinary Linotype except as to the duplication of distributor and magazines. The shifting of the hand lever disconnects the keyrods from one magazine and throws them into the verges of the second magazine, the lower one being placed in an inverted position, verges uppermost. Matrices from the lower magazine slide through an opening in the plate above the assembler and form in line in the usual manner. When the matrices reach the distributor-box, those from the lower magazine are, by reason of their special nick, dropped through a channel to the lower distributor-box, where a second distributor handles them. With this machine it is possible to compose matter requiring a multiplicity of different faces, and was designed with special reference to newspaper advertising requirements.

INTERNATIONAL SPEED COMPETITION.— Linotype Notes, of London, England, published by the Linotype company in the interest of operators and others, has been trying to stimulate

its British readers to inaugurate an international speed competition on the Linotype, for the purpose of settling the question of supremacy between English and American operators. British operators consider a speed of five thousand ems, or ten thousand ens, an hour an extravagant claim, and question the ability of American operators to excel this speed under like conditions, they insisting that operators in America are favored by conditions which do not prevail in England. The question will probably never be satisfactorily settled, as it could only be possible of determination in a contest between representative operators of the two nations under identical conditions, each working at the machine and under the rules with which he is familiar, the competition being settled on broad grounds. As the International Typographical Union has placed its ban on speed contests or attempts at record-breaking by its members, it will hardly be possible for representative operators from this side to enter such a contest, though there would seem to be no bar to the British operator attempting a duplication of some of our American records, which they discredit. All needed information can be had by them as to the conditions which surrounded these events and our English cousins might plug away at some of these records before looking for fresh conquests.

AN ODE TO THE LINOTYPE.

O Linotype! Marvel of mechanic's art; What in the world plays such a part As thou, O Linotype.

O Linotype! Thou hast replaced the man behind the stick. Because that time demands a man more quick Than he, O Linotype.

O Linotype! Thou'rt human, says the man, with wondering eyes; Of all machines thou'lt surely take the prize, Ingenious Linotype.

O Linotype! Keep all thy contacts and alignments free from dirt; There'll be no reason for thy dreaded squirt; Keep every box and running part well oiled; There'll be no cause for cams and spindles spoiled; Keep all thy nickeled parts and oil cups well ashine; Thou'lt pay us well by being up to time, O faithful Linotype.

O Linotype! The op. may growl, for he is but a man; The trouble's with the man behind the can, O sober Linotype.

O Linotype! More speed seemed once a bridge impossible to span; But it is done; the nimble fingers of the man, Behind the Linotype.

O Linotype! Thou art not dumb, for we can read thy voice, In books and papers, though thou mak'st no noise, Thou knowing Linotype.

O Linotype! Speed on thy mission, it is great; To rule the world, and sought by men of state, Great Linotype. - Newspaperdom.

RECENT PATENTS ON TYPESETTING MACHINERY.

Means for Setting Tabular Matter in Linotype Machines .- Thomas Martin, Birmingham, England, assignor to Mergenthaler Linotype Company, New York city. No. 720,270. Type Mold .- F. H. Pierpont, Horley, England, assignor to Lanston

Monotype Machine Company, New York city. No. 720,736. Linotype Machine Distributing Mechanism.— F. X. Fleck, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. No. 720,795.

Linotype Machine Distributing Mechanism .- L. L. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York No. 720,817. city.

Machine for Making Type Bars .- Marcellus Reid, Cleveland, Ohio. No. 721,389.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXVIII .- THE BEGINNINGS OF THE ST. LOUIS TYPEFOUNDRY.*

CT. LOUIS has the distinction of being one of the earliest Western cities to have a typefoundry in her midst, and for many years the only establishment west of Cincinnati was the St. Louis Typefoundry. It dates its origin from 1840, and was begun in that year by George Charles and Augustus P. Ladew. Mr. Charles had been connected with the foundry of Lawrence Johnson in Philadelphia for some time, and it is believed was a native of that city. Ladew was a native of Albany, New York, where he was born September 13, 1811, a son of Stephen Ladew, a prominent merchant of that city. At the age of fifteen he went to learn the typefounder's trade in his native city. At that time there were two foundries doing business in Albany, established about the same time. A. W. Kinsley & Co. began business in 1825 and continued until 1831; Richard Starr & Co. began in 1826 and continued for a number of years. From the skill afterward shown by Mr. Ladew there is no doubt he learned his trade with Richard Starr, who was known as one of the most competent workmen in the United States. After serving his apprenticeship Mr. Ladew worked for a time in the foundry of James Conner, New York, where he further perfected himself in his trade. In 1838 he went to Philadelphia, where he was in the employ of Johnson & Smith, then the leading typefounders in America, and he had the friendship of Lawrence Johnson. It was here he made the acquaintance of George Charles, and when they determined to establish a business in St. Louis, it was largely under the patronage and with the assistance of Lawrence Johnson.

The St. Louis Typefoundry was established in somewhat obscure quarters in the block bounded by Main and Second, Market and Chestnut streets. The foundations were well laid, and the manufactures at once met with approval by the printers and publishers of the territory drawing its supplies from St. Louis. In a paper published in the city December 1, 1840, it was said: "We have received a specimen of pica type from the foundry of Mr. Charles, who is just opening on Market street. The specimen before us assures us that this will prove a most valuable acquisition to the printers of the West."

In 1843 Mr. Charles died, and Mr. Ladew became the sole proprietor of the business. The foundry was moved about this time to the northeast corner of Second and Locust streets, occupying a floor space of about 1,800 square feet. Charles F. and Stephen Ladew, brothers of A. P. Ladew, the owner of the foundry and business, were employes, the former having charge of the type-casting department, and the latter, the elder of the two, looked after the dressing and finishing of the type. Charles quit the business about 1849, and engaged in some other occupation, but Stephen kept the position of dresser and manager of that department until his death in 1860.

In 1847 Thomas F. Purcell, of Louisville, Kentucky, bought a half interest in the foundry, and the business was then carried on as A. P. Ladew & Co. After Purcell came into the concern the paper business was added, and shortly afterward new quarters were taken at the corner of the alley, on Locust street between Main and Second, where they occupied a new three-story building. In 1848 machinery was added, and a regular printers' machinery repair shop was opened. In 1850 electrotyping and stereotyping were added to the business, and the necessary plant for the purpose was added. In 1853 Purcell sold his interest to Major V. J. Peers, and the firm name was changed to Ladew & Peers. Three years later the foundry and business were moved to a new five-story building, erected especially for their occupancy, at the corner of Main and Mor-

gan streets. In 1857 William Bright was taken into the firm, and its style was changed to Ladew, Peers & Co. Concluding that it would be best to retire from the business, owing to dissatisfaction with the business methods of Mr. Ladew, in 1859 both Peers and Bright sold their interest to their partner, who continued it until August, 1860, when he sold the business to the Cincinnati Type Foundry.

After disposing of the business in the summer of 1860, Mr. Ladew left St. Louis and thereafter made his home in McLean, Illinois, where he died about 1880. Thus, after a connection of fully twenty years with the typefounding business, Augustus P. Ladew left it for other fields and activities. He is remembered as a man of great energy and industry, and to him is due the credit of beginning and maintaining a typefoundry in what was then considered the Great West.

NATIONAL ASSOCIATION OF PHOTOENGRAVERS, SEVENTH ANNUAL CONVENTION.

At the last convention of the National Association of Photoengravers, held in Pittsburg, Pennsylvania, it was decided to hold the convention this year at the same time and city as the United Typothetæ of America, and as the Typothetæ have decided to hold their convention in Atlantic City the last week in June, the Photoengravers will hold their convention in that city June 22, 23 and 24, and, with a view of securing a large meeting, the president, B. W. Wilson, Jr., has appointed an Attendance Committee of seven members from different sections of the country, consisting of H. C. C. Stiles, of Maurice Joyce Engraving Company, Washington, D. C., chairman; Lon Sanders, of Sanders Engraving Company, St. Louis, Missouri; George H. Benedict, of George H. Benedict & Co., Chicago, Illinois; Levi F. Eaton, of Peninsular Engraving Company, Detroit, Michigan; Frank Manning, of Gatchell & Manning, Philadelphia, Pennsylvania; J. J. McErlain, of South Bend Engraving Company, South Bend, Indiana; B. W. Wilson, Jr., of Electro Light Engraving Company, New York. The duties of the committee will be to get every engraving firm in the country that it is possible to attend the convention, whether they are at present members of the association or not, and each member is to look out especially for his section.

The committee in charge of making arrangements for hotel accommodations have not as yet decided at what hotel they will hold the meetings, but expect to do so at an early date, and will, no doubt, arrange to have the meetings at the same hotel as the National Electrotypers' Association of America, who will hold their meetings at the same time.

They have been fortunate in the selection of Atlantic City, as it is the finest resort of its kind in this country, if not in the world, and this should help very much toward securing a large attendance.

The officers of the association are as follows:

B. W. Wilson, president, New York city.

Charles J. Wolfram, first vice-president, Cleveland, Ohio. Percy F. Blogg, second vice-president, Baltimore, Maryland. Robert Rawsthorne, third vice-president, Pittsburg, Pennsylvania.

Sherman Smith, secretary, Pittsburg, Pennsylvania.

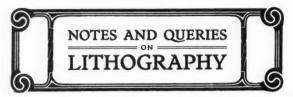
E. D. Moeng, treasurer, Chicago, Illinois.

EXECUTIVE COMMITTEE.—J. C. Bragdon, chairman, Pittsburg, Pennsylvania; J. J. McErlain, South Bend, Indiana; Frank Manning, Philadelphia, Pennsylvania; George H. Benedict, Chicago, Illinois; Lon Sanders, St. Louis, Missouri; Levi F. Eaton, Detroit, Michigan; H. C. C. Stiles, Washington, D. C.

"OF CHICAGO (AND EVERYWHERE ELSE)."

Mr. Frank Colebrook, quoting from The Inland Printer in the *British and Colonial Printer and Stationer*, of February 26, says: "The February Inland Printer, of Chicago (and everywhere else)," etc.

^{*}The writer acknowledges his indebtedness for much of the information in this sketch to William Bright, and to "Edward's Great West," published at St. Louis in 1860; to "St. Louis: the Future Great City or the World," by L. U. Reavis, published in 1875; and to "History of St. Louis City and County," by J. Thomas Scharf, published 1883.



Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to Lithographic Department, The Inland Printer, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. \$1.75. Grammar of Lithography.— W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

PRINTING A WOOD ENGRAVING ON TIN.-L. G. Co., New York, says: "We have a label engraved on wood, which we have used in printing our wrappers, which we put around our tin cans; now it is desired to print this same work direct on the tin boxes; can we do that from the original wood block?" Answer.— If the work contains many fine shadings it will be better to transfer the wood engraving to a stone and print in the usual way by lithographing on tin. If it is ordinary solid work composed of strong lines, a hard rubber cast can be taken from the block, and the printing done on the type press, as explained in one of our recent issues under

PERFORATED AND EMBOSSED GREETING-CARDS .- K. I. H., Buffalo, New York, writes: "Enclosed please find a fancy 'made in Germany' card. Would like to know the method of manufacture. It is evidently lithographed in five colors and tints, then printed in gold-leaf, but as to the method of die-cutting and embossing, I have no information. Will you kindly explain this superficially?" Answer.- The work on card is, as you say, lithographed. The gold is laid on by leaf, and the die is an embossing and cutting die combined, the perforated parts have a knife edge which cuts the paper. Girls are there employed in picking those parts of the paper which do not readily come out, with their fingers or a little stick. The process is an expensive one because the steel cutting and embossing die is a laborious piece of work, and the stamping is a slow operation.

THEORY AND PRACTICE OF DEVELOPING PHOTO PRINTS ON ALUMINUM PLATES .- J. N., photo amateur, Brooklyn, New York, writes: "Would you be so good as to explain to me in a general way the theory and practice of developing photo prints on aluminum plates?" Answer.—The practice is: Clean the plate, then coat in darkroom while still wet, with a solution of glue, white of egg, water and chrome ammonia (explained elsewhere in these columns), expose for one-half to three minutes, cover with a dabber containing greasy ink (say a mixture of litho ink, asphalt, tallow, turpentine and oil of lavender, also given in another part of these notes). Then lay plate in water and rub with a ball of cotton until developed. Then etch with gum and little phosphoric acid and roll up with the same ink, finally etch a little stronger. The theory is: the light hardens the exposed parts of gelatin and causes the ink to hold to it. The covered up parts, while protected from light by the negative, swell up (get hygroscopic) in water and refuse to hold the ink, consequently dissolve and float away, leaving those places of plate open to the action of acid.

REVERSE TRANSFER FROM BLACK TO WHITE AND VICE VERSA. - Subscriber, St. Paul, Minnesota, writes: "Will you

please answer the following question in the next issue of THE INLAND PRINTER? How can I make a clear, sharp reverse transfer from black to white and white to black?' Answer. - Make a strong impression of the work without using transfer ink containing soap. Prepare the well polished stone with oxalic acid, rubbed down until considerable polish on the surface is obtained, then gum up and again wash off gum clean and dry; make the transfer, and take off the starch carefully, by using a soft brush and warm water, dust in the fresh transfer with gold lining (fine bronze), then, after seeing that all is good and clear, pour over the work a solution of one-third acetic acid to, say, two-thirds water. Observe the effect upon the stone - it must be very gentle or it will injure the transfer; take off the acid (we have had occasion to omit by using a touche rich in soap to the etching part) and proceed to the next step, which is to cover the whole surface with freshly mixed litho-touche. When this is dry the work is washed out and rolled up.

HYGROL COLORS FOR PRINTING WITHOUT DAMPENING THE STONE.— We have received a specimen from the Hygrol Commandit Company, printed in red, yellow, blue and brown; colors of somewhat subdued hues, but clean and sharp, showing engraved work of a very close and delicate nature. The edition of twenty thousand was run off without moistening the stone once, a thing which means a remarkable advance in the lithographic printing method. The proposition as compared with type printing is this: Expensive deep etching, blocking, electrotyping, make-ready, etc.—results inferior, for the type press vs. no deep etching, no blocking (transferring instead of electrotyping), no make-ready, etc.-results superior for the litho-press and quantity same. We have not yet tried these colors here, but we have considerable faith in the house which has sent these specimens, and the firm making the ink, to believe that their claim is based on the truth. At least here is a thing worthy of investigation by our progressive litho. houses, because the brilliancy of colors has always suffered more or less in printing from wet surfaces, on account of the absorption by the color of the water from the stone. For sale by Hygrol Color Company, Joseph Heim, Vienna.

OF INTEREST TO PROCESS OR PHOTOGRAPHING LITHOGRAPH-ERS .- Inseparable from the illustrated part of Penrose's Pictorial Annual are the following articles of especial interest to Lithographers: Aluminographic Lithography; The Auto-Diaphragm; Chromo Typography; Collotype-autotypie; The "Sinop" Process; Reconciling Theory with Practice in Color Illustrations; Color Screens and Trichromatic Inks; The Creditor in Art; Direct Three-color Reproduction; Account of Fox Talbot's Process of Photographic Engraving; Glass in Relation to Photoengraving; The Ideal Screen Negative; Ink Photo Process; A New Lens; Litho Process Colorwork; Metzograph (grain screen); The Middle Tones; Opacity in Negatives; Principle of the Parabolic Reflector; Photo Mechanical Grain; Spray Printing; Influence of White in Three-color Printing; Timing Exposures; Physical Characteristics of Trichromatic Printing Inks; What is this Threecolor Process? Space does not permit us to take note of all the valuable points of this latest issue of the Penrose year book; we may rest in saying, however, that every one who buys it will be content, and every one who reads and studies it will have made a beneficial investment in knowledge pertaining to the photo processes.

OLEOGRAPHY .- J. D. B., New York, writes: "What kind of process is oleography? I have been informed that it is the closest method of reproducing oil painting. Has it any relation to the three-color process? etc." Answer .- Oleography is really no process, it is chromo lithography with the addition of an embossing, imitating the fiber or texture of canvas, as well as the brush marks or thick color as it is often laid on in an oil painting, to obtain relief effects. This embossing is obtained by coating a key plate on stone, with asphaltum, and, before the same is dry, pulling the stone through the press with a piece of canvas laid over it, the projections in the fabric will cause the fresh asphaltum to adhere to them and thus lay the stone bore in threads. The brush marks, etc., are scraped out (or gummed out before the asphaltum is put on the stone). Then the whole work is etched with a strong solution of nitric acid to a considerable depth; this stone is then placed in the press, and the finished prints are passed through in exact register under considerable pressure, causing the embossed parts, corresponding to the indented grooves etched on the stone in their proper place, to appear on the finished print, imitating the canvas and brush work pretty closely.

PRESERVATION OF TRANSFERS UPON LINE FOR STORAGE PUR-POSES .- Mr. E. J. M., Norwood, Ohio, writes: "In your current issue of The Inland Printer you speak of hygroscopic inks for printing lithographically without dampening. I would like you to give me, if you can, full information in regard to amount of ink for formula as printed. Also if same can be used on a Hoe flat-bed press. [Yes .- ED.] I make all of the inks used in this house, and would like to know where and how I can get recipes for lithographic, woodcut and type inks. I would like also to know if posterwork can be transferred from stone or zinc to paper and be retransferred to stone or zinc after a lapse of one or more years. Also a formula for same. I am a young man and very desirous of advancing in this business and come to you for information. Your answers to those seeking knowledge have prompted me to ask you for the valued information I know you possess. book is anxiously awaited by me and as eagerly perused." Answer.- Respecting the hygrol colors, I would say that the recipe given in The Inland Printer has been taken from the patent papers, but you may know that an inventor never gives up the whole formula, retaining generally some little thing for himself. If you would like to make up such hygrol inks it would be well to purchase a sample from Germany, and with the aid of chemical analysis and practical knowledge you could soon make up a similar preparation. If you so desire I can supply you also with a number of recipes for other inks, like autographic, copperplate, transfer, safety tint, celluloid, etc. In answer to posterwork transfers, I will say that it is customary to retain transfers upon zinc plate of all work which comes in periodically. There is no special formula, as this work must be done by a skilled transferrer, in the usual way, namely: Transfer impression from stone upon transferpaper, then transfer to a zinc plate; this plate is then kept on hand for all future transfers. The only thing to be careful of is to prevent oxidation of plate while it is kept on the rack. This can best be done by gumming up the plate with a solution of gum, ten parts, containing about three parts of a bichromate solution. When dry, the plate so prepared should be exposed to strong light, and it will protect the surface against fungus and moisture.

Transferring Autographic Drawings to Zinc.—F. S. B., Toms River, New Jersey, writes: "Will you kindly tell me how to use lithographic transfer-paper. I wish to draw upon it in ink to transfer to zinc plates to etch in relief for newspaper cuts. I have been drawing directly on the plate with oil ink (oil of wintergreen and job ink), which makes a fair cut, but the plate dazzles my eyes, so would like to draw on paper. What kind of ink—I have some transfer etching ink, can I use that? How do you thin this ink—with turpentine? When you draw on the transfer-paper, do you have to treat it in any way to make the ink come off on the plate?" Answer.—You can draw upon any kind of firm writing-paper, by previously coating the same with starch, containing a little glycerin. The ink used must be specially prepared. You can buy the liquid, "autographic drawing-ink," or dissolve lithotouche in water by rubbing a quantity from the stick in a

slightly warmed saucer; then add a few drops of water at a time and slowly rub the ink into a thick liquid just thin enough to flow from the pen. Turpentine ink would not do for paper, as it would run upon the surface and no sharp work would result. The process of transferring is performed by laying the finished work upon a perfectly clean zinc plate and pulling through the litho. hand press, having first laid a thin piece of paper over the same, and one or two other sheets for backer, then moistening the transfer-paper on the back, and pulling through again with slightly increased pressure, finally washing the paper and starch off, with gentle care, using warm water, and gumming up with a very thin layer of gum. The gummed up transfer is then rubbed up over the gum, with asphaltum and ink (without allowing a drop of water to come on the plate), then, if everything is good and firm, the plate is washed off with water, rosined and etched; when printing can begin. The whole manipulation requires so much care, judgment and delicacy, that it is impossible for a novice to make a success, until he has tried it many times. Regarding the dazzling effect of the zinc, that could be easily overcome by laying the zinc plate in a bath of nitric acid containing a little alum, say I part of nitric acid, 1/2 part alum, 31/2 parts water; rock steadily for about one minute, rinse well and plate will have a mat appearance. Exposing the plate to the sand-blast for a few moments would do as well.

To Produce Fine, Sharp, Scraped-out Effects upon a GRAIN TRANSFER-PAPER. O. D., Brooklyn, New York, writes: "I am anxious to find a really first-class paper to draw on with lithographic crayons and transfer to the stone. A substitute for the stone which will have a very fine grain with sufficient coating so that the lights may be scraped out freely. Will you kindly let me know if you can find such a paper. I am sending you the drawing of a child upon paper which I prepared as follows: Equal parts fine plaster paris and flour, add water to the plaster and continue to stir until it loses its power to set and remains a little thicker than cream. Make paste of the flour by boiling five minutes, thickness of thick cream, mix the two and apply two coats to light printing-paper with wide, soft etching-brush. Now this paper is fair, but far from what I want; besides I would like to buy it and save the trouble of making. Another paper I have used is moist commercial transfer-paper, but that does not allow scraping to any extent. I know that M. Y. Way, of England, has made a good paper, but I have not been able to get it. M. Whistler told me of a paper which he uses, but that, too, I was unable to get. My interest in lithography is as an artist and experimenter. I have my own press, and do all of the work myself. The Ross papers I am familiar with and detest. I should be greatly obliged to you, sir, if you know of a paper and could send me some for trial, sending it C. O. D., Adams express, or in any way agreeable to you. The expenses would be no consideration to me if I could secure what I wanted. Please keep this drawing if you like it." Answer.—Regarding transfer-paper, having a grain, which will allow of fine, sharp scraping, and at the same time leave the work "go" so as to transfer on stone, is not such an easy thing. There is a transparent (gelatinous), grained transfer-paper made in Germany by F. Krebs, which seems to be the best so far produced. Gelatinous films, spread upon sharply grained glass plates, ought to do the business; for the damping of the sheet would leave off the crayon, and cause a good transfer to be made. The recipe you give above seems to be all right, but I would try plain chalk, instead of plaster of paris, as the latter gets too hard and becomes impervious to water. In order to get nice, sharp, "scraped-out" effects upon such a grained transfer-paper as you are working upon, I would suggest the gumming out of such lights, with a mixture of zinc white dissolved in gum arabic, to which may be added a few drops of gallic acid. When the transfer is made the gummed-out lights will show clear and brilliant, as if scraped.

THE EDITORIAL HAMMER.

Probably no line of manufacturing has suffered like the printing business from miserable makeshifts in machinery invented by impractical men and foisted upon the printing craft by manufacturers whose sole object seems to have been to make sales without regard to rendering value received. Many printing-presses have been patented that are worth no more than their weight as old iron. Merit and efficiency are not necessary in a machine in order to get it patented. All that is needed is that it be different from others. For instance, a man who has been a second-rate blacksmith or who has failed as a preacher, gets an idea that he can make a printing-press superior to anything invented since Wun Lung cut letters on a stump in China four thousand years ago and printed therefrom by sitting down on the sheets. He goes ahead, gets a patent, finds a manufacturer ready to build the machine and exploit it, and the rest is easy. So also are the purchasers. The average printer is not much of a machinist. He sees the good points of the press-the illustrated circular, alluringly worded, helps him to see them. Of the inherent defects and faulty construction the circular says nothing. The purchaser

the lines and letters, giving a broadened and, sometimes, a blurred look, especially if the ink was a little thin or the roller too soft, and is usually caused by too soft a packing.

In making up a platen press for the printing of antique or rough-faced papers, use as little packing as possible and have that hard manila of medium weight; three sheets are sufficient over a smooth fuller board. This will give you a hard, flat impression, and you will find that you will be able to force the ink onto the paper with less impression than when using soft packing like five or six sheets of news.

Another point is to use a stiff, short ink that will pile readily and not spread out around the edges of the impression. This, with good, firm rollers, set to bear firmly on the form, but not too low, will render this really difficult class of work easier of accomplishment.

HEAVY-WEIGHT BOOKS ARE DOOMED.

The heavy, arm-breaking, temper-destroying volume of the past is doomed. Book buyers can not have failed to notice a marked improvement in the make-up of the new books of certain publishers—their increased lightness of weight. Until



Photo by R. R. Sallows, Goderich, Ont.

WHERE LAKE AND RIVER MEET.

finds them out afterward. But he has no recourse whatever. He can not even expose the defects of the press in any of the trade journals, because the manufacturer is either an advertiser or a prospective advertiser! All that he can do is to kick himself for being gulled into buying the press, or write a sharp, but futile, letter to the fellow who sold it to him, then plod along several years, constantly annoyed by a faulty machine, until he has saved up or can borrow enough money to buy another makeshift masquerading as a printing-press.—

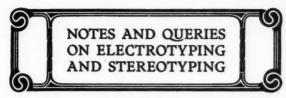
Lawrenceburg (Ind.) Press.

PRINTING ROUGH COVERS.

The recent fad for cover-papers of antique finish and the printing of lighter colors on dark covers, has been productive of much worriment to the job pressman, especially those who are up against it for the first time, and a few pointers may lead him to experiment in the right direction, says the *Progressive Printer*.

Most of the rough-finish pamphlet covers one runs across show an amount of impression on the back that would lead to the supposition that the object aimed at was sunken embossing or printing for the blind. This extra impression, or, perhaps, it should be called seemingly extra heavy impression, has a very bad effect in causing the form to print over the edges of

recently, the English book manufacturers have been far ahead of the American in this respect, and most light-weight paper used by publishers had to be imported from England. But about five years ago American publishers began the agitation in this country for a home-made, light-weight paper. The model to be imitated here was the English Esparto paper, made from esparto grass, a rushlike grass growing only in northern Africa and southern Spain. This paper is made in limited quantities, even in England, because of the scarcity of this grass. At the repeated instigation of publishers, several American manufacturers commenced experiments in the light paper. At first little progress was made. The American product, though light, lacked the necessary cohesiveness - a fatal defect. The work was persisted in, however, until success was achieved, in the last year or so, and the American light-weight paper is now coming into general use. Made of it, a book weighs between thirty and forty per cent less than one of equal size made of the old smooth, heavy paper. The light-weight paper is not smooth, and to the uninformed it appears to be rougher and supposedly cheaper than the old smooth paper to which readers are accustomed. But, as a matter of fact, the light, rough paper is decidedly more expensive to make. It is to be hoped that this long-sought improvement in bookmaking will be strenuously persisted in by the publishers.- Harper's Maga-



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

cloth; 150 pages. \$1.50.

Stereotyping.— By C. S. Partridge. This is the only book devoted exclusively to papier-mache stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

MAKING WAX CONDUCTIVE.—A New Orleans correspondent writes: "I am a reader of The Inland Printer. I also have a copy of your book on electrotyping. I enclose a composition eighty-five per cent wax, ten per cent venice turpentine and five per cent graphite. It is not a conductor of electricity. I have brushed some of it with graphite and tried to deposit some copper on it by the sulphate of copper solution and iron filings method. Poor success. Please see if you can render composition conductive." Answer.-Your composition does not have the appearance of beeswax and is probably adulterated. However, the writer had no difficulty in precipitating a film of copper upon it by the method described. Possibly your graphite was of poor quality or you did not brush the object long enough. It is necessary not only to cover the wax with graphite, but to continue the brushing until a high polish results. Then if the iron filings do not precipitate sufficient copper to cover the object the first time, repeat the process two or three times, if necessary, and you will no doubt be successful.

USE OF A WAX-SHAVER. M., New York city, writes: "Will you please inform us whether your electrotypers use a wax-shaving machine and, if so, give us the special advantage gained by its use; also whether it is used for half-tone work only or on all classes of molding. Any information you can give us in respect to such a machine will be appreciated." Answer.— Most of the larger electrotype foundries are equipped with wax-shaving machines. They are chiefly valuable when used in connection with power molding-presses which are provided with indicators to register the depth of impression. The shaved case being of uniform thickness and the proper depth of impression having been established and noted on the indicator, the operator may thereafter be guided entirely by the indicator, for if the press is stopped each time at the same reading, the impressions will obviously be all of the same depth. A shaved case is also preferable, because the "skin" is thereby removed from the case and with it all dust or dirt which may have collected thereon, or which, being in the wax, may have risen to the surface when poured in the case. The writer has known of instances where the wax-shaving machine has increased the molders' output twenty-five per

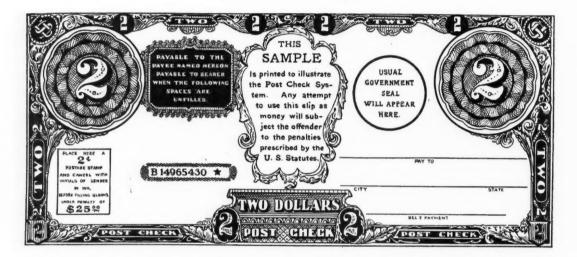
CAN NOT MAKE GOOD STEREOTYPES.—A. N. T., Boston, Massachusetts, writes: "My employer, who is not a practical printer, recently purchased a much-advertised stereotyping

outfit. After wasting several days' time in an unsuccessful attempt to operate the machine according to meager directions at hand, I have come to the conclusion that it is either worthless or else a man must learn the trade in order to attain any degree of success. I have used ready-prepared matrices, but the matrices will either blister or the plates will be full of bubbles. The metal used consisted of old stereo plates mixed up with old type metal, and I experimented with every degree of temperature possible, though without success in any one instance. In some cases a portion of a plate would be sharp and clear, while the remainder would be blistered and shrunken. If you know of any treatise on this subject or can furnish me any information regarding the matter, will you kindly favor me with a reply?" Answer.— The writer is frank to say that he has never attempted to make stereotypes with a cheap outfit, and his knowledge of such plants is obtained from descriptions and illustrations contained in the advertisements of the manufacturers. From such knowledge we would say that while it is no doubt possible to make stereotypes with a \$35 outfit, the chances of obtaining satisfactory results are not more flattering than would be the chances of doing good presswork with a cheap press. Moreover, while stereotyping is not a difficult trade to learn, it is not surprising that one should not make a success of it at the first attempt, or even the first week. With regard to the special difficulties mentioned, it may be said first: If the flongs are properly made in the first place the cause of their blistering will probably be found in the fact that the matrices are not thoroughly dried before casting. If any moisture remains in the matrix, it will be changed to steam by the heat of the metal and the layers of paper will be forced apart or raised up, "blistered" by the expansion; at the same time any moisture remaining on the face of the matrix will cause the metal to chill when it comes in contact therewith. The molds should be dried as thoroughly as possible on the type and then be laid on a hot surface for some time until the moisture has been entirely expelled. The casting-box should also be well heated so that the metal will have no chance to chill. Second: Old stereo plates and old type mixed make a metal too hard for stereotyping. This probably accounts for the bubbles in the plates. The metal should be softened with pure lead until a strip will bend, when cold, without breaking. Third: If the matrix is dry and the casting-box hot, the metal may be poured quite cool, that is, at a temperature just above the melting point. At this temperature better results will be obtained and less shrinkage observed than when the metal is too hot. Space in this department is too limited to go into all the details of stereotyping. For complete information on the subject, see the book on stereotyping sold by The Inland Printer Company.

ELECTROTYPING IN SERIES .- J. R., Louisville, Kentucky, writes: "Will you kindly inform me what advantage there is, if any, in operating two vats in series? I am running one large vat with a dynamo at one and one-half volts. I have tried to speed it up so as to get a higher voltage, but the dynamo gets so hot that I had to put it back to the old speed. I have been advised to run two tanks in series, but can not see how that will help me any." Answer .- Operating two vats in series with your present dynamo would be of no advantage to you. It would enable you to do twice as much work at a time, but would require twice as long to do it, as your voltage would be divided, giving you only three-quarters volt per vat. There is no object in connecting two tanks in series unless you use twice the E. M. F. you would on one tank. The primary advantage in connecting tanks in series is found in the general principle of electric distribution - that a given amount of power or energy is conveyed more cheaply at a high pressure than at a low pressure. Next, it is easier to build a machine of a given capacity for high pressure and low current than for low pressure and high current. The current capacity of a dynamo is determined by the cross-section of the

armature conductors. A four-pole armature wound with ½-inch copper rods, has a capacity of 1,500 amperes. It will get too hot on a higher current. Suppose you are working quiet solutions: One volt is enough E. M. F. per tank and twenty amperes per square foot of cathode, we will say, is the current required. If this 1,500-ampere armature is revolved in such a field and at such a speed as to develop or generate one volt, it is evident that tanks in parallel only can be used—or one big tank. The surface that can be covered at a maximum rate is 1,500÷20=75 square feet. If, however, this same armature be revolved in such a field and at such a speed as to generate two volts, its current capacity will in no wise be affected, and you can use the current twice over, consuming one volt in its second passage, and so on. If a 1,500-ampere armature be revolved in a field which will produce ten

\$2 and \$5 bills now in use. The point of divergence, which so strongly recommends them to newspapers, advertisers and dwellers in rural districts, is their convertibility into checks by the simple method of filling in the blanks and affixing two-cent postage stamps canceled in the same manner as internal revenue stamps. The check is then payable only to the person or firm specified and can be sent through the mails as safely as a bank check or money order. Redemption can be had at any money-order postoffice or bank. By this simple method a bill which has been passed as currency can be transposed at will into a money order with less formality than is required in the writing of a check, thus doing away entirely with the necessity of a visit to the postoffice. Not the least of the advantages of the post-check system would be the keeping in circulation of new and clean money.



volts, a corresponding number of tanks can be operated, each depositing for a maximum on seventy-five square feet of surface. A water-power may perhaps give a simple analogy. Suppose 1,000 cubic feet of water per minute is flowing in a given stream. It is evident that with a 20-foot fall or head, twice the work can be accomplished that can be with a 10-foot head. From the fact that the E. M. F. of an armature is dependent on three things, namely, turns on armature, strength of field and velocity, it follows that an armature built for 1,500 amperes and one volt can not be used for 1,500 amperes and five volts without making an enormously large field and running it at a prohibitory speed. Therefore, a change in E. M. F. above twenty-five per cent on small, low-speed machines such as yours demands a rearrangement of parts and different windings. There is no object in taking a dynamo of three volts or less and putting it on two tanks, either in series or in parallel, for if the solution be agitated the entire three volts may be used in one tank.

THE NEW MONEY - ORDER SYSTEM.

Supplying one need but emphasizes another. Rural postal delivery has opened up a vast field for the city merchant, who has never been able adequately to reach the farmer. The trip to town for a money order has spoiled many a sale, and if a more flexible system were in operation the country business done by the city merchant would be greatly increased.

The post-check system devised by Mr. Charles W. Post, of Postum Cereal fame, is simple and practical and would place the country buyer in touch with the city markets and be a boon to the advertiser. These post-checks, specimens of which are here reproduced, will be in many respects similar to the \$1,

The thanks of the advocates of the post-check are especially due to the following public officials and members of Congress for their efforts in behalf of the measure during the past year:

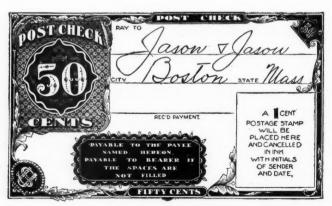
Hon. Henry C. Payne, Postmaster-General.

Hon. E. C. Madden, third Assistant Postmaster-General. Hon. H. A. Castle, auditor for the Postoffice Department. Senator A. J. Beveridge, member Senate Postoffice Committee

Representative Washington Gardner, of Michigan.

Hon. E. F. Loud, California, chairman House Postoffice Committee.

Hon. J. H. Bromwell, Ohio, member House Postoffice Committee, and a long list of others.



ADVERTISING FOR PRINTERS AND OTHERS

BY CHARLES E. DITZEL.

Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained that may be of interest to the trade.

DO IT THE BEST YOU KNOW HOW.

There are few sensations in life as pleasant as that resulting from having done something well. It is this really enjoyable sensation that comes to the printer after he has turned out a winner; after the customer has expressed his satisfaction, and he realizes he has done his best. The habit of doing your best is one which has never yet failed to help a man in life, whatever his work, whatever his aims. Occasionally we find a printer serving a class of customers which he thinks offer no scope for his real abilities. (Perhaps his "think" is right.) There is a tendency, under such circumstances, to perform his duties in a haphazard sort of way. Is he right?



It's not what we think

It's what you think that brings us business; likewise it's not what you think but what your customers think.

Get a good booklet—use good stationery
They are the best producers of
thinks that bring business.

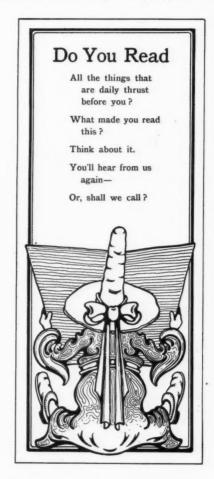


If you ever find yourself feeling this way, always remember that your ability is measured by the performance of your work and not by the class. The man who finds it an impossible task to get down and do the little things, the humble things, the things that require grinding, is unreliable and unfitted for more important things. Any work which is honest and necessary is worth doing well. Do it without haggling; put your whole heart in it, and do it the best you know how. It's the shortest route to future success. There is no easier method of convincing your customer that you can do his good work as well as his ordinary stuff, than by doing all of the work that you have to do the best you know how, combined with some good, sensible advertising.

Many printers will shake their heads and say, "It isn't worth while." They lack confidence in their shop. One of the most essential features in the make-up of a successful printshop is confidence in its product. No man can really sell good printing unless he knows and feels positive that it is good. Once a man is satisfied in his own mind that the things that come from his print-shop are the best that he can produce, his advertising becomes an easy matter, and it only requires a few words to convince his customer of the sincerity of his conviction. The world admires a man with strength of conviction. The average customer soon recognizes this trait, and can not help but be impressed. After that you have easy sailing. Every detailed argument will be hammered in by the force behind it, and it will be respected because your customer appreciates that force. That force is nothing more than your own confidence.

BLOTTERS.

Blotters are used very extensively by printers to advertise the print-shop. Some of them are good advertising, and a great many are bad. Great care should be taken in the preparation of copy and design for a blotter. It may lay on the desk of the business man for months. If the matter is inappropriate, poorly written, with nothing to impress, it does you an injury every day of its existence instead of good. I have noticed many blotters which were loaded down with verse printed in small type, and various other things which had-nothing whatever to do with the print-shop; (space wasted, good



opportunities gone wrong because somebody did not think). We all want more business. It's to be had, and we can have it if we only put a little more thought in our methods. A few words, a few short sentences and plain statements make a deeper and more lasting impression than a whole bouquet of flowers tied with a fancy ribbon.

The three illustrations herewith are suggested as designs for blotters. The text is short, and I believe they would make an impression. Electrotypes of these designs can be had at



reasonable cost by addressing this department. They could be run in one, two or three colors.

The following matter is also suggested for use in advertising a print-shop by means of a blotter. They are not copyrighted, and you can use them if you like. They are just cues. The interesting possibilities are left for you:

DON'T YOU THINK

There's room for improvement in some of the printed things you send out?

If there isn't we want to see you anyway and tell you about a little think we have.

SOMETHING DIFFERENT

is what you want, YES?

Try us and see the difference. It's so different.

YOU SHOULD KNOW

And we want you to know the difference between the good kind and the other kind of printing. Practical demonstrations are our daily hobby.

If you want your say to count Say it in a straightforward Businesslike fashion.

Do it in a cheerful tone;
It is not absolutely
Necessary to be funny
In order to be cheerful.

If you want your printing
To do you good,
Have it printed so it looks
Dignified, make it the
Good, honest kind, the sort
You can not get away from.

It does not require frills
And cartoons to do this;
And when accomplished it is
Not an accident, but
The result of careful study.

The thing is to get just enough in all your advertising matter. It is hard sometimes to find out just what is enough, but it is far better to say too little than too much. If too little, there is something left for your customer to imagine and think about. If too much, he generally forgets all you said. It is a wise printer who knows the difference between just enough and an overdose. You are the doctor. Study your patient and you will win out.

CRITICISMS.

"Commercial Originality" for February, is, as always, very interesting throughout. The cover-design is very effective.

A February blotter from Ye Thorolde Post, Thorold, Ontario, is neat and well printed. The text is a little long for a blotter.

C. E. WRIGLEY, Allegheny, Pennsylvania, sends out a blotter advertising his print-shop. The composition is good, and the presswork is up to the standard.

"An Appreciative Audience" is the catch-line of a blotter from John T. Palmer, Philadelphia. The text is good, but the arrangement could have been better.

Two blotters from the Penn Yan Democrat Printer, Penn Yan, New York, are most excellent pieces of printing, which show good composition and first-class taste throughout.

Barels & Matthews, printers, Des Moines, Iowa, send out a very unique little folder, entitled "In the Service of the Public." A little heavier stock would have made the job perfect.

A series of nonsense-cards printed to advertise twentieth-century cover-designs, published by Briggs Brothers, Plymouth, Massachusetts, are well designed. They are good stuff and ought to interest the printer in this book.

A BLOTTER from W. S. Bissonnette's Printing Shop, Colorado Springs, Colorado, says lots of good things, which, if properly displayed, would make good, strong advertising. On this one blotter is enough

matter for three good first-class blotters. Do not forget your address next time. It is important to let every one know where you are.

"THE HENNEBERRY ADVERTISER" is a little house organ published monthly by the Henneberry Company, Chicago. Their February issue is very unique, and a most creditable publication. The front cover-page could be greatly improved by a stronger design.

The Sparrel Print, Boston, Massachusetts, issued a very elaborate calendar, showing a beautiful half-tone of the fencing girl. This was mounted on brown cover-stock with "whatever is worth doing at all is worth doing good" used as a catch-line at the top.

A LITTLE folder printed on Strathmore deckle-edge stock, bearing the title "Superior Printing," comes from the Leonard Freefield Company, of Los Angeles, California. It is a first-class piece of work. The text is strong, and right to the point. The presswork and arrangement are first-class.

George H. Benedict & Co., designers and engravers, Chicago, send out a booklet telling about Benedict cuts. It is devoted to newspaper illustrations showing coarse line screen half-tones with several zinc plates. It ought to interest the newspaper trade for which it is intended.

THE Edward Keogh Press, Milwaukee, send out a well-printed booklet. The inside is very clean and dignified. The arrangement is good, and the presswork is first-class. The cover-page is not as attractive as it might be. A strong design for this would do much to make your booklet complete.

THE street-car card from the A. C. Rogers Company, Cleveland, Ohio, advertising coal, is hardly a good coal ad., as the illustration has nothing whatever to do with coal, although it is very attractive and would be more appropriate for an ad. for a newspaper. The text is not quite the kind that gets business for the coal dealer.

"NINE FROM ONE" is a most unique booklet from Calkins & Holden, New York. It shows one way of illustrating ads. The designs are made from photographs, and the photographs were taken from life, and the model was costumed and posed for the purpose. This, of course, took a clever actor as a model. The actor made up for each part and the result was nine different, distinct, individual men from this one model. The ads. are very strong. The cover-design is very effective. The presswork and arrangement throughout are first-class.

An envelope labeled "A Package of Dates," containing desk calendar, issued by the Weinmann Printery, Frankfort Station, Illinois, is neatly printed. The space above the calendar, bearing the words "Annual Desk Calendar," could have been better utilized by putting in the name of the print-shop and the address. The other matter could have been printed on the back of the calendar where you now have your address. It is your own name that you want to bring before the public. Always bear this in mind. You are not advertising desk calendars, but a print-shop.

"About a Corporation" is the title of a very elaborate book advertising the print-shop of the Robert L. Stillson Company, New York. It is made up of eight pages and cover printed on Astral coated bookpaper (pebbled). The cover is printed on Gobelin cover-paper. The cover-page, as well as the title-page, is of very handsome design. The booklet throughout is a most creditable piece of work, and shows the high standard of the product coming from this shop. About the only criticism I have to offer is relative to its size. It is 19 by 6. It is almost too large for the average man to put in his desk drawer, or in his pigeonholes, and I think that if the booklet would have been cut down to about half, the effect and results would be just as satisfactory.

THE TROY TIMES ART PRESS, Troy, New York, are sending out a series of small blotters with a good quotation on each one, with the name of the firm in small type at the bottom. They are good advertising. We quote several:

"There was a good, honest, reliable printer once who always turned out his work on time and never overcharged, but he died. Try us."
"We can only be valued as we make ourselves valuable."—Emerson.

"We can only be valued as we make ourselves valuable."—Emerson.

"Common sense is instinct, and enough of it is genius."—H. W.

Shaw.

"He who has no inclination to learn more, will be very apt to think that he knows enough."—Powell.

"LET YOUR LIGHT SHINE" is the title on a cover-design of a most creditable booklet, which comes from the Calvert, Wilson Company, Rockford, Illinois. The book is truly high-class throughout. We quote the first page of the book, which will give an idea of what the text is throughout:

"We don't believe in keeping the good points about a business covered up. Neither do you. The great difficulty is to present those points to the people whom you wish to reach in a manner that will arrest attention. Good printing is one of the best mediums by which to attain this end. We are prepared to do the kind of printing that will add to your prosperity. We only wish to do the kind that will reflect lasting credit upon ourselves."

Such a book as this is just the kind a printer needs to advertise his wares, and if it does not bring business for this house, there is none to be had. It is business from the front cover to the last page, and shows high artistic taste as well as good printing.



Contributions to this department are requested from subscribers to "The Inland Printer," at, home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited.

By the courtesy of Lieutenant Daniel Brantley, U. S. A., an old-time employe of The Inland Printer, a number of views of Valetta, Island of Malta, are shown in this department.



STREET IN VALETTA, MALTA.

Royal Italian Opera House to the right, one of the largest and finest opera houses in the world.

Invitations have been received in this country to exhibit at the Industrial Exposition of Commerce, Agriculture, Science and Art, to be held at Rheims from May 15 to September 6, 1903. The classification includes separate exhibits of engravings and lithographs, designs, typography, impressions, printing machines, photography, photographic proofs, newspapers and posters. The name of M. A. Lumiere, the inventor of the Lumiere photographic plates, appears as a member of the honorary committee. The announcement states that Rheims is a town of one hundred and twenty thousand inhabitants within two hours' ride of Paris, and that it is the capital of the champagne district.

ARE WE POOR TRADERS?

Indeed, the Americans have a bad reputation in Europe as exporters and traders. We make the best goods, but we don't know how to sell them. Such trade as we have is because our goods are so good, and not because of our business ability in selling or care in filling orders.

Take, for instance, an order which a stationery dealer here sent to New York and had filled at a loss. The man has a shop right next to the Witte Huis, and I dropped in to buy a lead-pencil. He offered me one made in New York, and when I asked him if he handled other American goods, he took me through rooms filled with bookcases, desks and office furniture, and showed me cases of American inks, pencils and pens. As I looked at them, he said:

"I can sell American goods, but I don't care especially to do so, for your people do not watch my interests nor try to save money for me. Only last month I had a customer who wanted a certain brand of American pen. I wrote a New York exporter to send me three boxes by mail and supposed that



DOCK SCENE, VALETTA, ISLAND OF MALTA.

Docks along water front were built by Phoenicians, 37 B. C.

the charges would be about 20 cents. The exporter sent the pens by express, so that they cost me, in commissions and freights, \$3.20, and the result was that I lost on the transaction. This is a little thing, but it is only one of the many in which the carelessness of you Americans causes us to lose money."—Frank G. Carpenter, in Chicago Record-Herald.

TRADE WITH SOUTH AMERICA AND INDIA.

The two sections of the world in which exports from the United States do not make satisfactory growth are South America and India. In each of these cases the United States imports large and constantly growing quantities of the products of the countries in question, but makes no perceptible gain in its exports to those parts of the world. The imports into



STREET SCENE, VALETTA, MALTA. Steps cut out of the solid rock.

the United States from South America have grown from \$90,006,144 in 1890, to \$119,785,756 in 1902, while the exports to South America from the United States in 1890 were \$38,752,648, and in 1902, \$38,043,617. From the British East Indies (which includes India, the Malayan Peninsula, Ceylon, etc.) the imports into the United States were, in 1890, \$20,804,319, and in 1902, \$48,421,218, while the exports from the United States to the British East Indies were, in 1890, \$4,655,979, and in 1902, \$4,621,876.

These facts, especially with reference to the trade of the United States with British India, are set forth in a statement



INTERIOR VIEW SAINT JOHN'S CATHEDRAL, VALETTA, MALTA.

just published by the Treasury Bureau of Statistics, entitled "Commercial India in 1902." The absence of growth in our exports to British India is the more strongly marked because of the fact that importations into India are steadily increasing, having doubled since 1864 and grown from \$166,000,000 to \$264,000,000 since 1880. Another equally interesting fact in regard to the export trade to British India is that a large proportion of the articles imported into that country is of the class produced by the United States. Of the \$264,000,000 worth of articles imported into British India in 1902, thirty-six per cent consisted of cotton goods, of which the United States is a large manufacturer and constantly increasing her manufactures, while her possibilities in that line as the chief cotton producer of the world are almost unlimited. Second in order in value of imports are manufactures of iron and steel, which form about twelve per cent of the total imports; next in order is mineral oil, which forms about five per cent of the total imports. Thus more than half of the total importations into British India was composed of the class of articles for which the United States has special facilities of production and in which she ranks among the world's greatest producers. Prominent among the articles forming the remainder of the imports of British India are provisions, clothing, copper, paper, instruments and apparatus, chemicals, salts and spirits, of all which the United States is a large producer and constantly increasing her exports. Yet, in spite of the fact that more than threefourths of the imports of India is of the class of merchandise which the United States produces and exports, less than two per cent of the importations of British India in 1902 was from the United States. Of the \$4,500,000 worth of exports from the United States to British India in 1902, mineral oil was the largest item, amounting to \$1,437,696; next in order were cotton cloths, \$569,293; machinery, \$480,286; pipes and fittings, \$215,340; chemicals, drugs and dyes, \$103,215; instruments and apparatus for scientific purposes, \$115,328, and clocks and watches, \$93,533. Of the importations into the United States from the British East Indies, manufactures of fibers, chiefly

jute bagging, amounted to over \$12,000,000; jute for use in manufacturing, over \$4,000,000; hides and skins, over \$9,000,000; gums, more than \$2,000,000; spices, \$1,500,000, and cabinet and dye woods, nearly \$1,000,000.

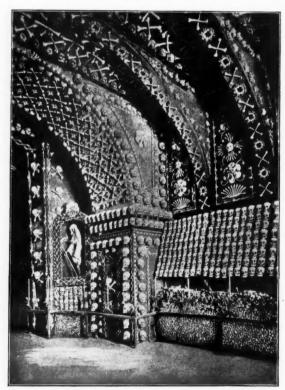
A very large proportion of the trade of British India is with the governing country, the United Kingdom, and a considerable proportion of the remainder is with British colonies. In 1902 the United Kingdom supplied sixty-five per cent of the imports into and took twenty-five per cent of the exports from British India.

AN AMERICAN INVASION.

A late number of the *Typographic Year Book*, a periodical devoted to the technical interests of printing published at Leipsic, Germany, gives some reflections of the feeling in that country regarding a threatened American industrial invasion for the sale of printing material and printing-presses, and if the same feeling prevails there regarding other industries, the German manufacturers do not seem to be in a very happy frame of mind.

Out of about thirty columns of reading matter in this periodical, one and one-half columns are devoted to proving the superiority of German over American type cases, and about two and one-half columns to an argument against the American fast presses, and especially against the American method of introducing them in the Fatherland.

After citing the claims for the good points of the American-made cases, the writer denies them in toto. All that we have been accustomed to consider desirable features are unhesitatingly condemned. The fastening of the frames together with wooden pins are objectionable for, as the writer truly says, "should the wood shrink the least bit, the whole frame would at once fall to pieces"; the division of the case into letter boxes by dovetailing the strips from above and below, come in for sharp criticism, as they are apt to break apart; the



CHAPEL OF BONES, VALETTA, MALTA.

The bones of the Knights of Malta are here preserved in the decorations around the altar.

metal clamps used to strengthen these strips will surely injure the fingers of the compositors, while the bottoms of the cases are entirely too light, and with a case filled with type are sure to break away and thus cause much loss.

While none of these objections have been realized in practice here, theoretically the position of our German critic is indefensible. He points out with pride how much stronger and heavier made is the German case, with screws to hold together the frames, also to fasten the heavy bottoms to the case and, to quote, "Not made for appearance, like the American case, but solid and substantial that will appeal to every practical German printer."

In the matter of the American printing-press, the writer has a double bill of particulars: one against the American advertiser of the press, and another against the press itself. Especial exception is taken to the tone of depreciation with which the German press is mentioned, and the stigma that German machines are rank plagiarisms of the American manufacturers.

He does not believe that American iron and steel are any better than the German material, nor that the much-boasted labor-saving machinery will produce a better result than the skilled German mechanic, and flatly claims that a few years' use shows the American machine with plain signs of dilapidation, while the home-built press shows no signs of wear. While it is admitted that ten years ago the American excelled the German in the quality of printing-presses, he does not do so to-day, as the superiority now is plainly the other way.

The writer in the "Year Book" also has a grievance in the arrangement of our tariff laws, by which we discriminate against foreign-built machinery. So, on the whole, he concludes "that it is the patriotic duty of every German printer to patronize and encourage home manufacturers, to keep the craft in the hands of her citizens, or the first thing that we will know we will find ourselves in the position of the German shipbuilders who have allowed that industry to slip out of their hands and to be taken by the Americans, who are even now planning to shorten the time of crossing the Atlantic, so that the two countries will be only five days apart, and thus imperil every line of our trade."

D. H. C.

THE GATE BEAUTIFUL.

The French and German lithographers have so long held the undisputed supremacy in color-printing for scientific works, where it was imperative that the optical values of the colors should correspond with the colors found in the solar spectrum that few of the initiated have dreamed that a serious attempt would be made to rival their work on an ordinary American type-printing press. But this is precisely what has been attempted by Albert Brandt, the publisher, of Trenton, New Jersey, in reproducing in twenty-four colors, each a separate printing, one of the color charts in Prof. John Ward Stimson's long-heralded lifework on art, "The Gate Beautiful," which is announced for publication during the present month. Scientific men and many laymen will appreciate what this task implies. Artists, of course, will grasp it even better. To determine which "red" is the red, which "blue" the blue, which "yellow" the yellow, etc., is comparatively easy as a scientific theory, but the problem in this case was to practically place a very thin and more or less transparent film of each of twenty-four pigments on white paper, by the agency of a rapidly driven two-revolution press, so as to correspond with the reddest red, the bluest blue and the yellowest yellow, etc., found in a ray of sunlight decomposed by refraction through a glass prism. Printers, especially those pressmen who know what it means to have a press with from twenty to twenty-five rollers "washed" absolutely clean (not "pretty nearly" clean) enough to print one color will probably shudder at the task of doing it twenty-four times over on one "job" without stopping except for meals and sleep. If Mr. Brandt succeeds in his undertaking, he may well plume himself as not only one of America's leading printers, but also as a man of tireless patience and of sublime faith in his ideals.

GRANT MEMORIAL TREES IN JAPAN.

Through the kindness of Mr. Nomura, manager of the Tokyo Tsukiji Type Foundry, we are able to reproduce a photograph showing the trees planted by General and Mrs. Grant in Uyeno Park, Tokyo, when they visited Japan in 1877. Mr. Nomura had this photograph taken expressly for The Inland



TREES PLANTED BY GENERAL AND MRS. GRANT IN UYENO PARK,
TOKYO, JAPAN.

PRINTER, and explains that the tree within the nearer enclosure was planted by General and the further one by Mrs. Grant. The Japanese still have very pleasant memories of the visit of General and Mrs. Grant.

FRIENDSHIP'S REWARD.

I enclose draft for \$1.25 in payment of six months' subscription to The Inland Printer for Mr. Samuel Whittaker, Warrensburg, Missouri. In securing Mr. Whittaker's subscription I have personally guaranteed to refund his money if The Inland Printer does not prove one of the best investments he ever made, and he will keep on taking it too. I have unbounded confidence in The Inland Printer. It has helped me and I take pleasure in reciprocating favors.— Tol. G. McGrew, foreman, Journal-Democrat, Warrensburg, Missouri.

POWER OF THE PRESS.

Managing Editor - Well, what's the trouble?

Assistant — The beauty editor is away, and a woman writes to know what to do with a wrinkle in her forehead.

Managing Editor — Tell her to putty it up and forget it.

REVIEW OF SPECIMENS RECEIVED

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

"TWENTIETH CENTURY COVER DESIGNS," a book of three hundred pages, 9 by 12 inches in size, is a work of exceptional value to progressive printers, being a collection of designs recently made and utilized for magazine and catalogue covers, reproduced in original sizes and colors, and in most instances printed on the same cover-stock as the originals. There are also several half-tone cuts showing designs in cloth and leather covers, which are very artistic and attractive. The work contains several essays relating to cover-designing by such well-known authorities as George French, F. F. Helmer, Ed S. Ralph, F. M. Sheldon, W. J. Bowdoin, etc., each of whom writes entertainingly and instructively upon the subjects which they are most qualified to elucidate. The book is illustrated with half-tone portraits of leaders in the printing, engraving, bookbinding, and kindred arts. The art of the best engravers in the country has been enlisted in the production of color plates of every description. A very neat design for the front cover was furnished by E. B. Bird, a reproduction of which is shown



2016 CENTURY COVER DESIGNS

herewith, and initials, title ornament and tailpieces are by Samuel S. Busha. The work was arranged, compiled, printed and published by Victor H. and Earnest L. Briggs, Plymouth, Massachusetts, who will be pleased to forward circulars relating thereto to any applicant who will write them for information.

FROM Marken & Bielfeld, job-printers, Frederick, Maryland, calendar in red and black, 28 by 42, excellently designed and printed and a desirable acquisition for any printing-office.

THE Stanley-Taylor Company, San Francisco, California, show a striking memo-calendar reproduced in four colors from a design in oil. The entire conception and execution are excellent.

A CIRCULAR issued by the Newcomb-Allen Company, 16 Beach street, Boston, Massachusetts, is printed in green and red on black stock. The effect is artistic and should prove a trade-bringer.

James Atkinson, Caxton Printing Works, Ulverston, England, in a circular printed in red and black, which is neat in design and on which the presswork is good, says: "A Touch of Art improves a piece of Printing," and proceeds to show how the use of catchy and striking

designs will greatly aid a circular or advertisement in producing the desired effect. Mr. Atkinson's circular is gotten up in a style that convinces the reader that he knows what he is talking about.

Otto Kney, manager of advertising for the Northern Electrical Manufacturing Company, has just issued a well designed eight-page booklet on direct-current generators. The booklet is sent free on request.

In writing to his son regarding the crests of the nobility and pseudonobility, old "Gorgon" Graham said that his crest was his trademark for the packing-house: a charging steer. The A. T. Brown Printing House, 45 North Division street, Buffalo, New York, have evidently adapted the idea in their calendar for 1903, which shows a



CALENDAR DESIGN.

Texas "long-horn" on the stampede out of the picture. One is forced to consider that the design would be more appropriate for a Chicago printer than for a Buffalo firm. The illustration is reproduced herewith.

THE Hall & McChesney Press, Syracuse, New York, sends an illustrated souvenir booklet celebrating the sixth anniversary of the Syracuse Dry Goods Company. The booklet is printed in good taste and presents an attractive appearance.

From the Griffith-Stillings Press, Boston, comes a catalogue of ledgers, linens and bonds for the Parsons Paper Company, Holyoke, Massachusetts. The work is characterized with the elegance and finish for which this house is noted.

The Riverside Weekly Press and Horticulturist advertises the beauties of Riverside, California, in a booklet bearing the title "Picturesque Riverside." The forty-five views taken by Charles E. Heath would seem to prove the town's right to the use of the adjective.

The J. W. Butler Paper Company, Chicago, have issued an exceedingly handsome calendar from a modeled half-tone design by John Paulding, representing the "Chronologer." The work is printed in sepia. The calendar card is also a half-tone from a modeled design, printed in bluish gray.

A CHARACTERISTIC Montana souvenir calendar is issued by the W. C. Ridgley Printery Works, Great Falls, Montana. On a rough, light brown cover-stock ("tied with a string" at the top) is attached cornerwise a semblance of a strip of dressed hide with an Indian head painted on it. The calendar card is set on the lower right-hand corner at an angle. The whole effect is good.

THE March number of the Black Diamond Express is an interesting one to railroad folk. The frontispiece is a very good portrait of Ernest O. McCormick, of the Southern Pacific, and the initial article tells of his rise to his present position. Other articles of interest are: "The Brown October Days," "Easter in Old Bethlehem" and "The Evolution of the Dining-Car."

CATALOGUE NUMBER SEVENTEEN of the Weber Gas & Gasoline Engine Co, is a pamphlet of seventy-two pages and cover, 6 by 9 inches, oblong,

printed in red and black on highly calendered stock. Composition is good; presswork, more especially on the half-tone cuts of engines, excellent. All kinds of engines, from the small stationary to the powerful traction locomotive, are shown, and complete descriptions of each are given.

The initial number of *The New Empire* made its appearance in February. This new paper contains, in addition to nine pages of advertising, eleven pages of reading matter and illustrations collected with the object in view of exploiting the merits of western Texas, New Mexico and northwestern Mexico and the Kansas City, Mexico & Orient Railway which traverses the section. The magazine is published at Kansas City by S. W. Rider.

A package of specimens from the Messenger Job Printing Company, Owensboro, Kentucky, contains a variety of samples of commercial and society stationery, together with some neat booklets and attractive showcards. The work on all shows careful judgment in typographic display and artistic excellence in presswork, especially where colors have been used. Bill-heads, letter-heads, cards and programs are all neat in design, harmonious combinations of type-faces and borders producing agreeable effects.

Some booklets, folders, programs, circulars, etc., from the office of the *Republican*, Franklin, Indiana, are unique in style, verging on the sixteenth century methods of typography. Some ornaments and bookplates cut on basswood by W. R. Vorhis, one of the proprietors, evince some skill as a designer and engraver, and by the use of these

quality. The printing is on a fine grade of supercalendered stock and the many half-tones used for illustration show that great care has been bestowed upon the make-ready. It is a trade journal in which the proprietors may justifiably take much pride on its admirable appearance.

The advertising department of the Atchison, Topeka & Santa Fe Railway System have issued an interesting view in colors of the Grand Canyon of the Arizona. The view is mounted with an easel back in which the upper part of the picture recedes slightly from the mounting. On the back surface of the latter are fastened strips of metallic coated paper in blue, green and crimson hues, so adjusted that the light reflects from them on the picture when the back is placed before a light. The result is extremely beautiful, showing a close approximation to the brilliant and varied coloration of the majestic scene which the picture represents.

"LEST WE FORGET" is the appropriate quotation recorded on the outside cover of a souvenir of the Twenty-ninth Annual Convention of the American Association of Traveling Passenger Agents, at Los Angeles, California. This is a pamphlet of twenty-eight pages and cover, 6½ by 10 inches, containing a collection of beautiful half-tone views of places and people in Arizona, New Mexico, and California. It contains a list of those who composed the party, with vignettes of some of the members, and the itinerary from time of leaving Chicago until arrival at Los Angeles. The engravings are superb and great pains have been taken by the pressman to bring out all the artistic features thereof. The souvenir was prepared under the auspices of the









WITH THE AUTHORS' COMPLIMENTS TO PRESIDENT ROOSEVELT.

much effective work is produced that would otherwise lack force. The presswork, done on an 8 by 12 Gordon jobber by Harry O. Butler, is all of excellent quality.

"Good Printing and Where It Is Done" is the sentence that catches the eye on the cover of a booklet issued by the Aste Press, Bowery, New York city. The booklet is descriptive of the equipment and facilities of the concern for turning out high-grade printing, and is gotten up in most attractive style, illustrated with original sketches, and printed in black and delicate shades of ink. The cover is resplendent in red, green, white and black on dark brown stock, but arranged harmoniously and in good taste. The booklet ought to prove a good trade-bringer.

A souvenir booklet issued by the Canadian Pacific Railway contains twelve half-tone reproductions of Rocky Mountain scenes along the line. These are printed on fine enameled stock, size of page 4 by 6¼ inches, oblong, with no other descriptive matter than the title below each view. The engraving and printing are so fine that the prints might easily be mistaken for actual photographs. J. H. Clarke, Selkirk, Manitoba, was the photographer, and the Stovel Company, Winnipeg, Manitoba, did the engraving and printing. It is a souvenir worthy of preservation.

The spring (1903) number of the Type Founder, published by Barnhart Brothers & Spindler, Chicago, is used as the medium for presenting a new face of type—Bold Pastel. This is shown in use as a headletter, in advertisements, railroad time-tables, cover-designs in two colors, bill and letter heads, etc., and in each its effectiveness is very marked. Used in connection with the New Art borders, striking effects may be obtained in cover-designs, newspaper advertisements, etc. This face will no doubt find a ready sale and become one of the standards for many years to come.

The Spring Trade Number of the Dry Goods Review, published by the Maclean Publishing Company, Limited, Montreal and Toronto, Canada, is a book of 266 pages, 9 by 12 inches in size, enclosed in cover with design in three colors on front page. The text is neatly set, ads. well displayed, make-up good, and presswork of excellent

Santa Fe Railway Company, and printed by the Henry O. Shepard Company, Chicago, and is one that will be highly prized by all who took part in the event.

A copy of the Anamosa (Iowa) Prison Press, Vol. V, No. 33, has reached us for criticism. It is "printed and published every Saturday in the Penitentiary at Anamosa, Iowa, by ye men in durance vile." The paper is 9 by 12 inches in size, eight pages, set in Elzevir type, and is a neat and clean publication. The make-up is good, but we do not admire the arrowhead wavy dashes before and after the headings. A plain dash between articles, with none at all after the heading, would give a neater appearance to the page. Those concerned in the editorial and mechanical production of this weekly are entitled to much credit for turning out such good work.

A TWENTY-FOUR page pamphlet, 8 by 10 inches in size, with cover, descriptive of the Walter A. Wood harvesting machines, has been printed for the Wood Company by the Chasmar-Winchell Press, New York and Pittsburg. It is a fine specimen of pamphlet work and illustrations of the various harvesting machines are printed in colors, representing them as they are turned out of the factory. The register of colors is perfect, and the presswork throughout of excellent quality. The cover-design, printed in brown and black on buff stock, is very artistic and attractive. The half-tone engravings used in the pamphlet are of good quality and have been treated by the pressman in a manner that brings out all the fine points to advantage.

The American Type Founders Company has printed and bound for the use of advertising experts a series of type specimens, under the title of "Newspaper Adtypes, for Department Store Advertising." There are twenty-seven sheets 9¾ by 20 inches in size, each showing a different series of type in various sizes, with a cover of French gray stock on which the title is set in Roycroft type and newspaper border. Aside from being a specimen of type-faces this is a sample book of styles in ad-display that will prove very helpful to printers desirous of improving themselves in that line. The book is well worth preserving for reference. Copies may be had by interested parties on addressing the American Type Founders Company at any of its branches. The printing is a good sample of fine presswork on good quality print paper.

BOOKS AND PERIODICALS

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

Peter Finley Dunne, creator of "Mr. Dooley," has closed a contract with Harper & Brothers that makes him the highest salaried literary man in the country. Mr. Dunne is to receive \$40,000 a year for writing exclusively for the Harpers, and it is understood that his work will include editorials.

The Sucasa Press, Orange, California, has sent out a creditable piece of printing in the booklet entitled "The Legend of O-na-wut-a-qut-o, a Folk-lore Tale of the American Indians." The proprietor of the Sucasa Press is William H. Burnham, Jr., a twelve-year-old boy, who uses a No. 2 Pilot press. The booklet shows good taste and is executed in a workmanlike manner.

PICTURE OF FRANKLIN'S ONLY DAUGHTER.—A portrait of Benjamin Franklin's only daughter, Sarah Bache, appears in the April Harper's Magazine, engraved on wood by Henry Wolf from the original painting by Hoppner. There is an interesting story connected with the picture, of how Sarah Franklin went to England with her father, and there, with her fresh coloring and charm, captivated Hoppner, the painter. He requested permission to paint her portrait, which he subsequently presented to her. Franklin permitted her to accept it, and, in return, commissioned the artist to paint the portrait of her husband, Mr. Bache. The original of Mrs. Bache's picture is in the Metropolitan Museum, New York.

Mr. Will Bradley, the celebrated decorative artist, is building a house at Concord, Massachusetts, that promises to be an epitome of his work. The site is a part of the old Bull estate (on which the Concord grape was originated), adjoins the Wayside, Hawthorne's old home, and is within a stone's throw of the Alcott house. Mr. Bradley drew his own plans and the work has had his close supervision. He spends half of each day with the men, whom he himself employs, and it is his hope that when the house is completed it will contain nothing from cellar to garret that he has not designed or actually built. Near the house he is building a studio and shop in which his future work will be done.

Some Longfellow Family Letters.—Some unpublished family letters of the poet Longfellow appear in the April Harper's in a most interesting article by Mary Thacher Higginson, niece of Longfellow's first wife, whose tragic death is remembered by all who are familiar with the poet's life. There are also a number of letters written by the first Mrs. Longfellow which throw interesting and intimate side-lights upon Longfellow's family life, and the more humorous and youthful side of his nature. A bit of his impromptu rhyme appears in a letter to his youngest future sister-in-law:

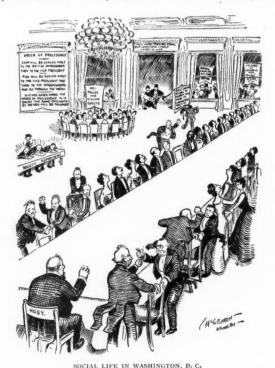
Here comes Doctor Moses, So stop all your noses, For the smell of his clothes is Not Otter of Roses.

The University Press, of Cambridge, Massachusetts, has well sustained the promises of the prospectus issued regarding the new printing trades magazine, the *Printing Art*. Articles by well-known men of letters relating to the art of printing, illustrated with examples bound in as insets to represent actual

work by presenting specimens of good pages and bindings, will be the main feature. The first number, that for March, is a beautiful specimen. The frontispiece is one of the beautiful reproductions in colors of Maxfield Parrish's drawings of the southwest from the *Century*. Dr. Richard Garnett contributes an essay on the "Foreshadowings of Printing." For April an essay on "Pages and Margins," by Theodore L. De Vinne, is promised. The magazine is a large quarto in size and is beautifully printed and illustrated. 35 cents per copy; \$3 per year.

In the March number of the International Studio there begins a series of articles on the Arts and Crafts Exhibition at the New Gallery, London. This exhibition has been seriously criticized by many of the American papers, and it will be interesting to see what the English writers of these articles have to say in defense. Probably the most popular contribution to the March Studio will be the article on Frank Brangwyn's work, richly illustrated in various processes suitable to the reproduction of sketches, etchings, aquatints, etc., besides several color plates of the artist's finest oil paintings. This is followed by an article on the work of a young sculptor, Mr. Reginald F. Wells, who seems to be a disciple of Millet; and by another on "The New Solid Oil Color," the novel medium which Mr. Raffaeli is using with such success. The number ends with the usual Studio-talk from all over the world, accompanied by illustrations of every variety of process of reproduction, notably a color plate of a decorative design by W. E. Gladstone Solumon, entitled "The Dawn."

"The How and Why of Electricity" is indeed, as its title-page describes it, "a book of information for non-technical readers." This information concerns the essential principles and the principal uses of electricity. Its English is of the simplest and its literary form of an admirable clarity. The distinguished author, the late Charles Tripler Child, was able, by reason of his thorough mastery of the subject, to select those things most necessary for the learner to know and to present them in so simple and clear a fashion that they can



A study of official society, where each member fights for the privileges of his rank.

Cartoon by John T. McCutcheon, in the Chicago Record-Herald.

not fail to be understood. This concise presentation of the subject should prove exceedingly helpful to all those interested in it. The volume contains chapters on: The Electric Current; The Electric Battery; The Effects of Electric Flow in the Circuit; Heat and Chemical Action; The Effects of Electric Flow Outside the Circuit; Magnetism and Induction; The Electrical Units; Electromagnets; The Telegraph; Electric Signaling Apparatus; The Relations Between Magnets and Electric Currents; Induction and Reactive Coils; The Telephone; The Dynamo Machine; The Electric Motor; The Electric Railway; Polyphase Currents and Motors; The Arc Lamp; Wireless Telegraphy. Electrical Review Publishing Company, New York, or The Inland Printer Company, Chicago; price, \$1.

JOHN LIDDELL KELLY, editor of the *Times*, Wellington, New Zealand, has published a volume of verse entitled "Heather and Fern; Songs of Scotland and Maoriland." The poems cover a wide range of subjects and many are closely connected with political or historical events and have hitherto appeared in newspapers and magazines. The following, written during the Spanish War, evidences the solidarity of the Anglo-Saxon peoples in the mind of the New Zealander:

THE ANGLOMURKAN NATIONAL ANTHEM.

God save thee, O my country,
The greatest upon airth,
Victorious and glorious
And happy, and so forth!
God save our noble Jonathan,
God bless our gracious Bull!
(Excuse these muddled epithets—
My swelling breast is full!)

CHORUS:

Hurrah for Bullanjonathan! Three cheers for Johansam! The Anglomurkan nation Is bound to lick creation; Geewhillikins! Tarnation! Goldarn! and likewise Damn!

We fear no Dons and devils, Or treachery of Spain; Our noble Maine they scuttled— We'll sweep the Spanish Main! Beware the Eaglion's talons, The Lioneagle's paw! Shout "God save Yankee Doodle" And "Dewey et mon droit!"

CHORUS: - Hurrah. etc.

Who says we are but traders?
Why, that is all my eye!
We don't sell wooden nutmegs,
We make the Spanish fly!
For islands rent and riven
The ghost of Philip pines;
We'll blow out mild Havana
'Mid smoke of forts and mines!

CHORUS: - Hurrah, etc.

They said we ran for shelter — Confound their knavish tricks! We merely kept on programme: "We start to shoot at six," At nine we stop for breakfast (Qui mal pense, honi soit!) And then we give them gruel With Dewey et mon droit!

Cноrus: — Hurrah, etc.

Ye Royal Red Republicans,
Twist not the Lion's tail!
Fling out the Union-Jonathan
Whose stars shall never fail.
St. George for merry Yankeland!
Break fetters from the slaves.
Free sons of Columbanglia—
Brityankia rules the waves!

CHORUS: - Hurrah, etc.

UNION OF MASTER PRINTERS OF FRANCE.

BY REBILL.

POR a long time the French master printers have been awake to the need of unity among themselves, to guard against the many evils with which they are threatened—from ruinous competition among themselves, from unjustifiable demands from their working people, and also to be in a position to press demands on public bodies when it may be necessary to ameliorate their position under the laws.

Branches of this union have existed for the last fifteen years in nearly all the large cities of France, in the form of local syndicates of printers organized to protect their numerous interests. Two cities, Paris and Lyons, have each a trade journal, in which are recorded doings of the respective syndicates, and numerous other cities have organizations, which, though they may be isolated from each other, play their part in regulating the affairs of the different employing printers.

It was in 1893 that the president of the syndicate of master printers of Nantes wrote to the president of the Lyons organization, proposing that an invitation should be given to all the printers to take part in a congress to be held at Tours, a city situated near the center of France, where they would be able to lay the foundation for a vast association to comprise all employing printers of France. But the president of the master printers of Lyons observed, in replying to his colleague at Tours, that to organize on a durable basis would take several months, and he proposed that a meeting should take place at Lyons, where a universal exposition was to be held in 1804. The persons interested immediately set to work and called a preliminary meeting at Paris, which was held on the 29th of September, 1893, at the Cercle de la Librairie. A second preparatory meeting was held in May, 1894, when it was decided to call the first congress of master printers at Lyons on the 6th of September, 1894. A very successful meeting was held on that date, when the union was founded, and a set of provisional rules was adopted. Later, permanent officers were elected and definite regulations agreed upon.

Each year since 1894 a congress has been held in one of the French cities, according to an agreement entered into at the preceding meeting; last year it was held at Rennes, this year it will be held at Paris. The president of the conference is usually chosen from among the printers of the city in which it is to be held; generally it is the president of the local syndicate who is named for that position, and, after having served as president of the congress, the gentleman is chosen president of the Union of Master Printers of France for the year ensuing till the next conference and so on. After having served his term the retiring president is added to the list of honorary presidents.

In order to facilitate the business of the union, a permanent committee is chosen from among the Parisian printers, or those whose affairs lead them often to Paris; because no carfare is allowed, neither is any remuneration paid to the officers, who give their services freely. The permanent committee is charged with enforcing the regulations adopted by the preceding congress; to prepare for the next meeting and generally to do all in their power to advance the interests of the members. A consulting attorney is also retained to give gratuitous advice to members on legal points in which they may be interested or to decide points at issue between members of the association. The union has a monthly journal which is called the Bulletin Officiel des Maitres Imprimeurs de France.

Later on we propose to give several short paragraphs on the origin of the union and its functions.

For the present we may state that the by-laws are of the usual character of such organizations, providing for everything possible in all contingencies that may arise and to arrange all difficulties between members.

Already, under its influence, has been created a system of insurance against accidents to workmen and against fire, and

to establish a better understanding between employers and employed by the formation of a mixed commission to inquire into grievances between masters and men. This commission is composed of an equal number of master printers and work people, and their influence has been very powerful for good in the past and it is to be hoped that they will continue to exert their good offices for the good of the trade in general.

ST. BRIDE FOUNDATION INSTITUTE—A TYPICAL BRITISH TECHNICAL PRINTING SCHOOL.

BY ROBERT HILTON.

"HE word "typical" is used advisably in the title of this paper, because, as a technical school for the printing craft, St. Bride is undoubtedly the most completely furnished for purposes of practical instruction of any similar school in the United Kingdom, probably in the world. The writer, with a very complete knowledge of what is being done everywhere to forward the work of technical education, does not know of any other institution for the training of printers that is so well equipped for its work. It is true that the Edinburgh Typographia has four Linotypes for the use of its classes, but its other plant is of a limited character. It also teaches music composition, which none of the other schools do. The staple printing of Edinburgh is bookwork, in which about seven thousand workers are employed. Only a moderate amount of jobbing or miscellaneous printing is done there, but a knowledge of Linotype work and of music composition is essential to the Edinburgh typo. The Manchester Municipal School will possibly eclipse St. Bride when its new plant is collected and ready for use, but at present it scarcely counts. The sister institutes of the Polytechnic in the west and the Borough Polytechnic in the south of the metropolis have fairly complete plants for practical instruction, and the Aldenham Institute in the north has recently made considerable progress in this direction. Beyond these, Liverpool is the only school that has any plant for the purpose. All the other large cities of the United Kingdom have to depend entirely on theoretical instruction. There are about thirty-five classes this session. scattered over the country. The number of students in attendance at these classes in the session 1901-'02 was 894, of whom 312 passed in the Honors and Ordinary grades, and 123 in the Preliminary grades. In these examinations the students of St. Bride invariably occupy a leading position, both in passes and as prize-winners. It has always been fortunate in its instructors. Its first typographic instructor, Mr. R. McAllan (a lineal descendant, by the way, of the famous Rob Roy), has for many years been a leader among artistic printers, and is well known as one of the founders of the Modern Printer, which his firm printed. Mr. McAllan conducted both the theoretical and practical classes for six years with the most signal success, and to his efforts no doubt is due the solid reputation of the typographical side of the institute. His successor, Mr. W. S. Wilson, is also eminent as a practical and artistic craftsman of the modern school. In the lithographic school, the instructor, Mr. Charles Harrap, has a well-earned reputation for good, sound work. As a technical journalist he has contributed largely to the advancement of his art, and as an instructor his success is shown in the continued successes of his students.

The governors of St. Bride have just issued their seventh annual report, for the year ending July 31, 1902, therefore the institute may be said to have served its apprenticeship and now has its face set right for journey work. During its early career it had many and heavy difficulties to contend with. One of the first of these was a deadly apathy among the craft, the employers especially. Another was the "eternal want of pence." A third, suspicion as to the bona fides of those at the head of affairs toward trades-union interests. It is steadily overcoming the first and third difficulties. The second it is

likely to be troubled with in perpetuity. Did any public institution ever find itself possessed of enough funds?

The foundation is constituted in pursuance of a scheme of the City of London Parochial Charities Act, 1883, approved by her late Majesty in Council on February 23, 1891, to make provision for certain eleemosynary purposes, and for the erection of an institute containing technical printing-schools, library, reading and lecture rooms, a gynnasium and baths. The governing body is composed of seventeen members, namely: three ex officio, five elective, five coöptative, two appointed by the President and Fellows of Sion College, and two by the central governing body of the City Parochial Foundation.

The governing body purchased from the Ecclesiastical Commissioners, for the sum of £11,300, a piece of freehold land (the site of the building), having an area of about seventy-five hundred square feet, situate on the south side of Bride lane, Fleet street.

THE BUILDING.

A limited number of architects were invited to send in designs for the building, and those of R. C. Murray, Esq., were ultimately chosen. For the erection of the building the tender of Messrs. W. Brass & Son was accepted, the cost of plant, furnishing and fittings being estimated at about £2,000 in addition, or £20,000 in all. The present valuation of the institute and its valuable contents is close to £40,000.

The accumulated income of charities belonging to the Foundation (assisted by a generous grant from the central governing body of the City Parochial Foundation) was sufficient to meet the total cost of building, plant, furnishing and fittings

The principal features of this institute, namely: the technical printing-schools, the baths, and the library, supplied long-felt wants in the neighborhood—the center of London printerdom.

The establishment of technical printing-schools in St. Bride parish was the means of affording those engaged in the printing trades such instruction as supplements the practical training of the workshop. There was no public lending library of any size in the neighborhood.

This institute is the most complete, if not the only one of its character, in the city of London, embracing such varied elements of instruction and recreation.

The building has a frontage of 107 feet to Bride lane, a return frontage of 34 feet to Bell's building, and an average depth from front to back of 75 feet. It consists of five floors, including the basement. The ground floor proper is at the level of Bride lane, but there is the advantage of access to the first floor from Bell's buildings, the pavement of which is about 12 feet above that of Bride lane.

The swimming bath—the only one in the city proper—75 by 27 feet, with washing baths and the necessary offices, occupy the larger portion of the basement and the ground floor at the west end, next to Bell's buildings, approached from Bride lane. The remainder of the basement is taken up with laundry, lavatories, strong room, and book and other stores.

On the remaining portion of the ground floor in front, at the east end, is the lending library and boys' reading-room, and at the back, up a few steps, the gymnasium, 48 by 23 feet—all approached from Bride lane.

On the first floor in front, at the west end, with entrance from Bell's buildings, is the executive department, board room, clerk's room and office, and at the east end the large hall, three-fourths of the length of the building, available for meetings, entertainments, etc., in which is a fine bust of Samuel Richardson. On the same floor at back, but at a higher level, is the lithographic printing-school, of about fifteen hundred square feet in area.

The broad corridor outside the large hall is decorated with



Photo by R. R. Sallows, Goderich, Ont.

"I FEEL FUNNY TO MY TOES."

busts of Gutenberg and Senefelder, a series of Baxter oil prints, and fine engravings, mostly the gifts of members of the Institute.

On the mezzanine floor in front, over the executive department, is the Passmore Edwards Library and printing museum, with Blades Library adjoining, and the instructors' room; the east end is occupied by the upper part of large hall.

On the floor above is the letterpress printing-school, which extends from front to back of the building, 70 by 33 feet, with additional space at back; the students' gallery being over the large hall. A girls' reading-room is provided on this floor at the east end, and apartments for caretaker at the west end. The building is lighted throughout by electricity, generated on the spot.

The front of the building to Bride lane and the return front to Bell's buildings is faced externally with red brickwork, with Portland stone and terra-cotta dressings. The floors are fireproof, with stone staircases throughout. The irregular shape of the site and the difficulties arising from ancient lights rendered the planning of the building somewhat complicated.

THE LIBRARIES.

The governing body, having in view the establishment of the technical printing-schools, were enabled (on the death of the late Mr. William Blades) to secure the whole of his unique collection of books and pamphlets on the art of printing, typefounding and kindred subjects. This formed an appropriate printers' library of reference, containing nearly three thousand volumes, about four-fifths of which are works relating to the art of printing, while many of the remainder may be taken as specimens of typography, illustrating its progress at various periods.

In the preparation of the design for the building, suitable provision was made for placing this collection in a separate room, to be called "The William Blades Library." In this way it is rendered available for students and persons interested in typographical matters, and is preserved from injury by the adoption of necessary regulations, while care is taken to leave room for any books or other appropriate objects that may, from time to time, be added to it.

Mr. J. Passmore Edwards also generously placed at the disposal of the governing body a sum of £500, to be expended in the purchase of a modern technical library, consisting of works on printing, papermaking, stereotyping, bookbinding, and the allied trades. In order to place upon permanent record his librality, the governing body resolved to name this library "The Passmore Edwards Library."

To these has since been added the Talbot Baines Reed Library of about eighteen hundred works on printing, typefounding, etc., the purchase money for which was again generously provided by Mr. J. Passmore Edwards.

Considerable additions are constantly being made, by purchase and gifts, to all the institute libraries, the general library alone now containing nearly ten thousand volumes, and the Blades, Passmore Edwards, and Reed Libraries nearly nine thousand volumes, the three last named being without doubt the most complete and most valuable printers' libraries in existence.

THE SCHOOL.

Typographic and lithographic printing classes are held for the purposes of affording theoretical and practical instruction to compositors, machine minders, pressmen, and lithographic printers, in such branches of technical knowledge as can not usually be obtained in a printing-office. This instruction is not intended to be a substitute for the practical training of the office, but a supplement to it.

Evening classes for apprentices are held from 5 to 7 P.M.

THE TYPOGRAPHIC SECTION.

The Typographic Printing-school has two hundred fonts of jobbing and book type, most of it on point, bodies; a Linotype,

a double-demy No. 4 "Century" press, a demy Bremner cylinder machine, a demy-folio Colt platen-press, a Golding Jobber (8 by 10), double-demy and demy-folio Albion hand-presses, and other necessary modern appliances; the machines being all driven by electric motors.

The school is thus well equipped to afford thorough practical instruction to the compositor and machine minder.

The course of instruction is divided into (1) Elementary, (2) Advanced, and (3) Honors stages, so as to meet the requirements of students, whether apprentices or journeymen, while ample opportunity is given for practical work and demonstration.

The class for apprentice compositors, between sixteen and eighteen years of age, is held on Friday afternoons, from 5 to 7, and on Friday evenings from 7:15 to 9:15, commencing usually about the second week in October.

The advanced class, for compositors over eighteen years of age, is held on Monday and Tuesday evenings, from 7:15 to 9:15.

In conjunction with this course, classes for practice are held on Monday, Tuesday, Wednesday and Thursday evenings, from 7:15 to 9:15, which those attending the Advanced and Honors Theoretical classes may attend. Students who absent themselves from either, Theoretical class twice in succession are struck off the Practical Class Register.

The syllabus of this stage is so exhaustive that pupils under eighteen years of age can seldom be prepared for the examination in one session.

The Honors stage is specially intended for those who have obtained a certificate in the Advanced section. The class is held on Thursday evenings, from 7:15 to 9:15, commencing about the second week in October. Facilities are afforded students to visit paper mills, the works of stereotypers, electrotypers, process blockmakers, etc.

The Linotype section is open, without extra fee, to those who regularly attend either of the three foregoing classes. It is intended for theoretical and practical instruction in the principles of composing machinery, a Linotype machine, by the courtesy of the Linotype Company, having been erected in a separate room of the Letterpress Printing-school. Classes of two hours' duration are held on Monday and Thursday evenings during the session. A special class for advanced students is held on Friday evenings from 7 to 9.

Those who join this class must state their desire upon an application form, and give in their names at the first meeting of the Compositors' class they attend. Classes of not less than five, nor more than ten, students are formed, to whom times of attendance are allotted.

The Machine Minders' class is intended for the instruction of those employed in the machine department of the letterpress printing trade.

The elementary course of instruction is suitable for apprentices from sixteen to eighteen years of age. The class is held on Tuesday afternoons from 5 to 7.

The Advanced course is intended for the instruction of journeymen and apprentices from eighteen years of age, or such as have passed the Elementary examination. Considerable time is given to practical work. The class is held on Tuesday evenings, from 7:15 to 9:15.

A special class for the more advanced students is held on Thursdays, from 7:15 to 9:15.

Works of reference used in these classes are: Printers' Primer (A. Powell), Practical Printing (J. Southward), Printing Machines and Machine Printing (F. J. Wilson), Stereotyping and Electrotyping (F. J. Wilson), Electrotyping (J. W. Urquhart), Modern Printing Machinery (D. J. Wilson and D. Grey), Printing: a Practical Treatise on the Art of Typography (C. T. Jacobi), Manual of Typography (A. Oldfield), Printers' Handbook of Trade Receipts, etc. (C. T. Jacobi), Modern Printing (J. Southward).

THE LITHOGRAPHIC SECTION.

The Lithographic school is fitted with a double-crown litho. machine, driven by electric motor, three litho. presses, collotype and copperplate presses, with all the necessary appliances for practical instruction.

The course of instruction is divided into (1) Elementary, (2) Advanced, and (3) Honors stages, so as to meet the requirements of students, whether apprentices or journeymen, while ample opportunity is given for practical work and demonstration.

The Elementary class is intended for apprentices from sixteen to eighteen years of age. One-half of each lesson, at least, is devoted to practical work. The class meets on Tuesdav afternoons, from 5 to 7.

The Advanced course is open to those who have passed the Elementary examination, and to journeymen and apprentices over eighteen years of age. The instruction is intended to cover the whole of the details of the ordinary journeyman's experience at press and machine, and is taken concurrently with science classes in chemistry, machine construction, and drawing. The class meets on Thursday evenings from 7:15 to 0:15.

The Honors course is open to students who have secured a certificate in the Advanced section, and is provided for instruction in the various details of the craft, including the photo-mechanical processes allied to lithography. The work of this class is in the nature of research, and the students are at liberty to attend the Practical class on Tuesday evenings, from 7:15 to 9:15, for the purpose of carrying out their own experiments.

The Theoretical class is held on Wednesday evenings, from 7:15 to 9:15.

The works of reference in this section are: Zincography as Practiced in Connection with Letterpress Printing (J. Bock), L'Imprimeur Lithographe (M. Knecht), Grammar of Lithography (W. D. Richmond), Color and Color-printing as Applied to Lithography (W. D. Richmond), Handbuch unter den Lichtdruck (J. Allgeyer), Guide to Art Illustration (J. S. Hodson), Photoengraving and Photo-litho. and Collotype (W. T. Wilkinson), Photo-lithography (G. Fritz), Die Chromolithographie (G. Hesse), Collotype and Photolithography (J. Schnauss), and Practical Lithography and What is Color? (C. Harrap).

The course of instruction in all classes is arranged in accordance with the Syllabus of the City and Guilds of London Institute.

Apprentices under eighteen years of age, who have not passed the Elementary examination and can not attend the afternoon classes in either subject, may attend the evening classes for machine minders on Tuesday evenings, compositors on Friday evenings, or lithographers on Thursday evenings. Apprentices attending either Elementary or Advanced classes may join the Practical classes, so far as accommodation can be found for them.

Compositors, machine minders, pressmen and lithographers, not under sixteen years of age, actually engaged in the branch of the profession to which the examinations refer, are eligible as students.

FEES.

Apprentices under sixteen years of age are advised to study at evening continuation schools, arithmetic, grammar, composition, freehand, model, geometrical and mechanical drawing, and chemistry, in order to qualify themselves for admission to a technical school. Candidates, who present themselves for the first time at this Institute, are expected to have received a satisfactory elementary education. Should the committee not be satisfied with the educational attainments of applicants, they will not be accepted.

The students' fees are: Apprentices under nineteen years of age, 2s. 6d.; apprentices over nineteen years of age and

journeymen, 5s. These fees include membership of the institute, the use of the reading-room, lending, reference and technical libraries, and admission to the bath and gymnasium at reduced fees. After the close of the session (which extends over five months) membership may be continued on payment of the institute fee of 2s. per quarter. Applications for membership of the institute at a reduced fee of 2s. 6d. per annum may be made by those students who have secured a medal, passed first class in honors, or in all three grades.

Students must make at least twenty attendances at a theoretical class, and enter for such examinations as the committee consider them qualified for. Students are held responsible for damage caused by neglect, and are expected to assist the instructors in maintaining the high standard of the classes.

TECHNICAL LENDING LIBRARY.

A special selection of books upon typography, lithography, etc., has been added to the lending library for the exclusive use of students, who can borrow them after filling in the necessary form. A similar set of books, as well as a number of trade journals, have been placed in the reading-room, to enable students to make ready references.

EXAMINATIONS.

Early in March in every year an examination of all classes is held by the institute staff, and upon the results the students are entered by the committee for the City and Guilds Institute examinations, which are held on separate days in April and May, at certain previously arranged centers.

A report of these examinations, with the successful students' names, is usually issued about September in each year.

PRIZES.

The prize list, in addition to money prizes, silver and bronze medals, and certificates of merit, offered by the City and Guilds of London Institute, the London Master Printers' Association, and the Printers' Managers and Overseers' Association, includes about thirty special prizes offered for competition by the students, ranging in value from 40s. down to 5s., as well as the silver and bronze medals and certificates of the St. Bride Institute in both typography and lithography.

The Linotype Company also offer prizes for the best original essay (not exceeding one thousand words) on the theory, construction and working of the Linotype machine; for the student giving the best answers to a series of questions on the same subject; for the second best student; for the third best student; for the best attendant obtaining a pass, and for the second best attendant obtaining a pass.

A SPECIMEN PORTFOLIO.

Each year, toward the end of the session, the advanced students produce a portfolio of specimens, both typography and lithography being represented, and the quality of these may be estimated when it is said that at a recent continental exhibition of the work of technical institutes, those of the City of London Institute were given the highest position for taste and effectiveness in design and color and for finished execution.

THE GOVERNING BODY.

The constitution of the governing body of the St. Bride Foundation at present is as follows:

C. J. Drummond, chairman, and Reginald J. N. Neville, appointed by the Central Governing Body, City Parochial Foundation; E. C. Hawkins, M.A., vicar; George R. Barclay and Philip J. Whittaker, churchwardens of St. Bride, ex officio; W. J. Heath, vice-chairman; Sir H. B. Marshall, M.A., L.L.D., Sir W. P. Treloar (Alderman), W. G. Monnery, and Edmund W. Evans, appointed by the Vestry of St. Bride; Joseph Elliot Viney, T. C. St. Andrew St. John, J. Farlow Wilson, Walter Boutall and James W. Gaze, C.C.,

coöpted by the Governors; Rev. W. C. Heaton, M.A., and Rev. P. Clementi-Smith, M.A., appointed by the President and Fellows of Sion College; and Harry James Powell, appointed by L. C. C. Technical Education Board; with Ralph N. White, clerk to the Governors, and Charles Harrap, institute manager.

THE STAFF.

The officers and staff include a librarian, Mr. F. W. T. Lange, with assistants; a resident engineer, Mr. J. Ryan; Instructors—Letterpress Printing: Mr. W. S. Wilson (compositors—practical), Mr. W. Davies (compositors—theoretical), Mr. A. J. Woolf (Linotype); Mr. H. Debenham (machine minders); Lithographic Printing: Mr. C. Harrap, Mr. J. Crawford; Gymnasium: Mr. W. M. Vardon, N.S.P.E., B.C.P.E.; Pianist, Miss Kathleen Dwyer, G.S.M. Honors; Swimming: Miss Florence Boyce and Mr. W. Bowles.

THE SCHOOL COMMITTEE.

The present Printing School Committee are: C. J. Drummond, chairman; Sir H. H. Bemrose, J.P., E. R. Alexander, Walter Boutall, J. Cobden-Sanderson, E. W. Evans, C. T. Jacobi, G. D. Kelley, J.P., Sir H. B. Marshall, M.A., LL.D., J.P., R. J. N. Neville, W. R. Orford, H. J. Powell, T. C. St. Andrew St. John, J. E. Viney, and Emery Walker.

MEMBERSHIP.

The institute is open to persons of either sex, from sixteen years of age upward, on payment of a subscription of 7s. 6d. a year, or 2s. a quarter, in advance.

The aggregate membership is 5,480, including 593 individual members of the institute and 357 students.

THE PAST SESSION.

The technical classes of the past session (1901-1902) have, on the whole, maintained the standard of former years, and at the same time have established a record. The total number of students accepted was 357, an increase of 56 over the previous largest entry of 301 in 1900-1901. The number of students examined was 177, an increase of 26 over the previous highest in 1900-1901. Of this number 123 passed successfully, an increase of 4 over the previous largest in 1900-1901. The successful students included 52 first class — 24 in Honors and 28 in the Ordinary grade. In lithography the first prize and silver medal in Honors was won by Mr. W. F. Hayter; thus, for the fourth year in succession, the highest position in lithography in the United Kingdom was held by a St. Bride student.

The composing class made visits to a machinery manufacturer's, a paper mill, an electrotype and stereotype foundry, and to a firm of photoengravers. The lithographic class visited a music printer's, a machine manufacturer's, a papermaker's, and an aluminum plate-printer's. This means of instruction is highly appreciated by the students.

Additions and loans, including half-tone blocks, threecolor blocks, various shading media, and papermakers' appliances of a useful character, have been made to render the work of the school more effective.

In connection with a series of special lectures upon "Typographical Design," by Mr. George W. Jones, the lecturer offered several prizes, the first prize being won by W. T. Yeldham.

In addition to the City and Guilds examinations two examinations for Linotype students are held, the first for prizes offered by the Linotype Company for the best essay, not exceeding one thousand words, on the theory and construction of the machine; and the second for answers to a series of questions on the same subject. The first prize for the essay was won by C. F. Greengrass, and the first prize for the answers by T. E. D. Loosemore.

An examination of lithographic students was conducted by the instructors, and the papers submitted to Messrs. Horsell, Ltd., for approval. The hand-press roller, presented by the firm in question, was won by W. P. Price.

The text-books placed in the Lending library specially for students' use are in constant demand and fully warrant their purchase. A further supply is now placed in the reading-room.

The practical work of the session in all departments is marked by an intelligent appreciation of the needs of presentday printers, and the specimens executed reflect credit upon instructors and students.

OTHER WORK AT ST. BRIDE.

The technical school and the libraries, the gymnasium and the baths, by no means cover all the various activities of the institute. The members and students are responsible for athletic and swimming clubs which invariably give a good account of themselves at the frequent competitions, and have secured not a few gold and silver medals, shields, trophies, and championships against some of the toughest teams in the Kingdom.

In addition to these, many of the leading trade associations and societies, and some thirty city associations, societies and clubs are affiliated to the St. Bride Institute, and there are always meetings, entertainments, exhibitions, lectures, concerts, dances, etc., in progress in the evenings in connection with one or another.

Among others St. Bride is the headquarters of the Institute of Printers and Kindred Trades of the British Empire, a successful organization started some four years ago, and which has had for its presidents Sir Henry H. Bemrose and the late Sir Frank Green, Bart, who was Lord Mayor of London in 1901, and among its vice-presidents are many city notables and large employers, and the sheriffs and aldermen of the city itself. The president for 1903-1904 is Mr. Anthony Hope Hawkins, the novelist, whose father, the Rev. C. H. Hawkins, is vicar of the parish of St. Bride, and was for six years chairman of the governing body of the Foundation.

Other associations meeting at St. Bride are the Correctors of the Press, the International Lithographers, the Incorporated Phonographic Society, the Printers' Pension Corporation, Amalgamated Printers' Warehousemen, the Library Assistants' Association, the Caxton Convalescent Home, Association of Parochial Engineers, the Ancient and the Independent Order of Foresters, and many clubs connected with large business houses in the city. It is also the meeting-place of St. Bride Masonic Lodge of Instruction.

From the foregoing it may be considered that St. Bride Foundation Institute is now a center of life and activity very different to its early years, when it was looked upon as a kind of a white elephant, and its speedy failure forecasted. And for the first three years it really seemed as though the croakers were to have their prophesies fulfilled.

Notwithstanding the fact that the institute was opened by the King—then Prince of Wales—and that considerable interest was taken in its work by many distinguished helpers, it did not, for some time, greatly attract those for whom it had been specially designed. The governing body worked hard, but only on exceptional occasions was there life or animation, either about the institution or its work. But they never despaired of ultimate success, and they were kept from losing heart by the indomitable energy and perseverance of one man, Charles James Drummond, who, after seven years of the most strenuous effort on behalf of the institution, was last year elected to the onerous position of chairman of the governing body.

Mr. Drummond, who began life as a compositor, hails from Ipswich, and was for some years with Messrs. Cassell, before he became secretary of the London Society of Compositors, a position in which he won for himself the respect of the employers as well as those whom he so well represented. Untiring

energy and a determination to do his level best in every position in which he found himself soon placed him among the reliable men of the trade who could be depended on at all times and under all circumstances.

Mr. Drummond's connection with St. Bride began while he was secretary of the London Society of Compositors, which brought him into contact with the parish authorities and the local charities, and he was quick to see the possibilities contained in the scheme of reorganization then under consideration. Just at this time he was chosen by the then Government as a member of the newly constituted Labor Department of the Board of Trade, and resigned the secretaryship of the London Society of Compositors, being subsequently elected one of the trustees. When the St. Bride reorganization scheme

perseverance, persistent watchfulness, and constant study of its wants and requirements is due the fact that the institute has become a real center of far-reaching influence and usefulness.

GOLDING & CO'S NEW ADVERTISING MANAGER.

Mr. Fred B. Jordan last month resigned his office as president of the E. E. Bacon Manifold Company, Portland, Maine, to accept the position as manager of the advertising department with Golding & Company at their head salesroom in Boston. Mr. Jordan goes into the printers' supply trade with a thorough knowledge of the practical side of the business, having served as foreman in the pressroom of Hall & Hall, Portland,



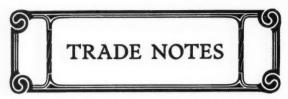
Photo by R. R. Sallows, Goderich, Ont.

HARD PRESSED.

was started Mr. Drummond was appointed to represent the central governing body of the City Parochial Foundation, and entered on his new duties with a zeal and energy that has continued unflagging till the present day. From the day when the scheme was finally decided on, he made the St. Bride Institute his chief care and watched over its building and preparation for its intended purposes with the greatest vigilance and solicitude for its future. To him was due the securing of the William Blades Library, and of Mr. Passmore Edwards' handsome donation of £500 for the library named after him. To him also was due the presence of the King (then Prince of Wales) to open the building. To his exertions was chiefly due also the provision of such a complete plant for the practical education of the future generation of printers. To him also is largely due the steady increase of the General and Passmore Edwards library, and lastly, the acquisition of the Talbot Baines Reed library, purchased by the munificence of Mr. J. Passmore Edwards. To his energy, before identifying himself with the F. E. Bacon Manifold Company. He has been connected with the latter company for over six years in several different capacities, the last two of which he was practically in complete control. Having been in a position to appreciate the value of labor-saving machinery and material, his services will, no doubt prove of great advantage to his new employers.

That Mr. Jordan's personality is such to command the respect of his associates is proven by the gift of a handsome crystal clock from the employes of the F. E. Bacon Manifold Company, together with the following engrossed testimony of their good wishes:

We, the undersigned employes of the F. E. Bacon Manifold Company, learn with regret that you are about to sever your connection with the company. We wish to express our sincere gratitude for the manner in which you, as an employer, have treated us. All we can say in return is that we wish you the best of success in your new venture. Wishing you a bright, happy and prosperous future, we beg to remain, your sincere friends.



BOOK OF INSTRUCTIONS FOR THE SIMPLEX COMPOSING MACHINE.—Mr. Herbert L. Baker, general manager of the Unitype Company, sends The Inland Printer a very comprehensive and completely illustrated book of instructions for

the Simplex machine, and says:

"On page 873 of the March issue of THE INLAND PRINTER is an editorial headed "Machine Men's Riddles," referring to inadequate directions sent out by manufacturers regarding the use of their machines. A reader of the article would get an idea that no manufacturer does what is suggested. In this connection we would like to call your attention to a book we send you under separate cover which we believe meets all the requirements of the editorial in question. It gives general rules for the operation of our Simplex machines, gives an illustration of each part together with its number and a telegraphic code word, and in addition gives a carefully itemized description of parts and instructions for their care. This book is the result of an immense amount of work and care in compilation. It is the result of the experience of many different men in caring for and operating Simplex machines. We find that the best operators are those who make themselves familiar with the book and frequently consult it. In fact, one operator has referred to it as "his Simplex bible." To this book we give much of the credit for the fact that so many hundreds of green hands have been able to make themselves familiar with our Simplex machine and get satisfactory results without previous training on any typesetting machine. You will notice that each paragraph of the instructions is numbered. It is frequently the case when we are written for further instructions that it is only necessary to wire back "See paragraphs number so and so, Book of Instructions." When our machines are installed a week's instructions are given to the green operator, but it can hardly be expected that he will have firmly fixed in his memory all the instructions which have been given him. The Book of Directions acts as a constant instructor which can be consulted at any time."

THE Richardson-Hausen Printing Company, Cincinnati, has increased its capital from \$25,000 to \$50,000.

PLANS have been filed for a ten-story extension to the printing establishment of H. C. Hallenbeck, Philadelphia. The annex is to cost \$60,000.

The American Type Foundry has advanced its Seattle house to the grade of an independent branch, with Mr. H. W. Rowland as manager.

The capital of the Hadley Printing Company, Columbus, Ohio, has been increased from \$25,000 to \$50,000. The firm expects to move into larger quarters soon.

The Ward Printing Company, Newport, Rhode Island, has purchased the good will and business of the late Frank W. Marshall, 202 Thames street, that city.

The A. H. Pugh Printing Company, Cincinnati, has purchased, at a cost of about \$30,000, a site for new fireproof buildings. The new plant will consist of three separate buildings fronting on Pike street and a power plant and factory.

GOLDING & Co., Boston, have sent out handsome cards, printed in XV Century Old Style, announcing Mr. Arthur B. Murphy's promotion to the place left vacant by Mr. Packard's advancement to the position of manager of their Chicago branch.

The Holland-American Line sends out an effective calendar simulating delft blue tiling, and showing a historic windmill

on the Holland side, the Garibaldi statue on the American, with a new thirteen thousand ton twin-screw steamer plying between.

The Minnesota University Press has been incorporated with a capital of \$50,000. The object is the printing, publishing and handling of books. The incorporators are: A. C. Stevens, Charles S. Buck, I. L. Bartholomew, T. H. Colwell, M. Colwell and H. W. Wilson.

The Richmond & Backus Co., of Detroit, Michigan, celebrated its sixty-first anniversary by increasing its capital to \$200,000. The business was started as a bookbindery, but developed into a blank-book manufactory and finally into a printing-office. The printing plant is the largest in the State of Michigan.

A CONSIDERABLE addition to the mechanical section of the building of the of the Pilgrim Publishing Company, Battle Creek, Michigan, will be made this year. At the recent annual meeting the following officers were elected: President, L. C. Cole; vice-president, H. W. Morgenthaler; secretary, Willis J. Abbott; treasurer, A. C. Wisner.

MR. FRANK H. Pearse has recently joined the force of Mr. F. C. Nunemacher's establishment at Louisville, Kentucky, as superintendent of the general printing departments. Mr. Pearse has for a number of years held a similar position with the John P. Morton Company of Louisville. Mr. Nunemacher's staff now includes such men as Mr. Allen, formerly president of the Commercial Printing Company, Akron, Ohio; J. D. Gibbs, an old Rand-McNally man, and Mr. Ashton Harcourt, who was with Charles H. Elliott & Co., of Philadelphia.

THE DENNISON MANUFACTURING COMPANY'S TWENTY-FIFTH ANNUAL DINNER.

An interesting event in the history of the Dennison Manufacturing Company was the stockholders' Twenty-fifth Annual Dinner at the Parker House, Boston, Massachusetts, March 10. While 1903 rounds out twenty-five years of the company's existence, as a corporation, yet the house of Dennison dates back fifty-nine years and has its stores and representatives in all sections of the country.

It was, therefore, an interesting occasion that brought together representatives of the house from all sections.

Not one of these annual events has been missed by any of the present directors of the company in the last twenty-five years, thus showing the unity and good-fellowship existing among the Dennison forces and incidentally their long service with the company.

Mr. Preston Pond, of Boston, presided, and in his felicitous way announced the toasts and speakers. Reference was made to the early days and to the time many years ago when the two brothers — Messrs. A. L. Dennison and E. W. Dennison came to Boston, and, as a result of their ingenuity and enthusiasm, established businesses capitalized to-day at millions of dollars and giving employment to thousands, besides furnishing products with a world-wide reputation. Yet the Dennison brothers were alike in simplicity of tastes and modesty of manners, possessing, however, great enthusiasm and a wonderful breadth of view in all they undertook.

A pleasing feature was the presence of Miss E. G. Dennison, of Kenilworth, England, daughter of Mr. A. L. Dennison. Mrs. E. W. Dennison was also present.

Congratulatory messages were read from Mr. Philip Cooper and Mr. W. A. Walton, both of London, England, and of the house of Cooper, Dennison and Walkden, of that place. Similar messages were received from Mr. Carl Dondorf, of the house of B. Dondorf, Frankfort, Germany, which supplied the Dennison company for thirty years with much of its fine paper.

Those responding to the toasts of the evening were: Mr. Albert Metcalf, of Boston, ex-treasurer of the company;

President Henry K. Dyer, of New York; Vice-president J. F. Talbot, of Chicago; Mr. C. S. Dennison, treasurer of the company, Boston; Mr. F. B. Gilbert, of Philadelphia; Mr. Arthur Adams, Boston; Dr. W. H. Lyon, Boston; Mr. E. S. Thomas, Chicago; Mr. F. E. Pope, South Framingham, Massachusetts.

Those present were:

Kenilworth, England - Miss E. G. Dennison.

Boston — Mrs. E. W. Dennison, Mr. and Mrs. Albert Metcalf, Mr. and Mrs. C. S. Dennison, Mr. and Mrs. H. B. Dennison, Mr. and Mrs. Preston Pond, Mr. Arthur A. Adams, Mrs. K. S. Adams, Dr. and Mrs. W. H. Lyon, Mr. and Mrs. W. H. Lucas, Mrs. J. F. Caldwell, Mr. and Mrs. W. D. Brigham, Mr. and Mrs. L. Cummings, Jr., Mr. and Mrs. C. S. Buxton, Mr. and Mrs. A. C. Cheever; Messrs. J. L. Green, Henry Barber, Arthur Reed, M. H. Beecham.

New York—Mr. H. K. Dyer, Mr. and Mrs. Fred L. Van Ness, Mr. and Mrs. H. S. Clark, Mr. and Mrs. C. T. Demerest; Messrs. F. A. Goodwin, L. D. Bement.

Philadelphia - Mr. Fred B. Gilbert.

Chicago — Mr. J. F. Talbot, Mr. E. S. Thomas, Mr. and Mrs. A. R. Varian.

St. Louis - Mr. W. D. Franklin.

South Framingham, Massachusetts — Messrs. F. E. Pope, Abner Jones, Harry Dennison, F. W. Chandler.

The souvenir of the occasion was a menu handsomely printed and illuminated in bronze-blue and silver, very attractive in every respect.

THE BENJAMIN FRANKLIN PENSION.

Mr. W. Hugh Spottiswood, king's printer and president of the English Printers' Pension Corporation, is in this country in the interests of the Benjamin Franklin Pension, a branch of the work which he hopes to augment and make more worthy of the great name it bears. Contributions—which can be sent to Mr. Spottiswood, at 37 East Eighteenth street, New York city—will be announced at the annual festival of the Corporation, to be held at the Hotel Metropole, London, June 10.

This institution was founded in 1827 for the purpose of granting pensions to incapacitated printers, and in 1865 a royal charter was obtained and other branches of usefulness added to the scheme. The objects now comprise relief by way of life pensions to aged and infirm printers and widows—free residence in the Printers' Almshouses at Wood Green—and maintenance and education of orphan children. All who desire to become recipients of the benefits of the institution must themselves have been contributors to a nominal extent, which establishes the principle of self-help and encourages provident habits. The success attending the work is shown by the fact that during the last year more than \$20,000 was dispensed among two hundred and fifty-two pensioners.

It is probably known to our readers that Benjamin Franklin worked as a compositor and pressman in England in the years 1725-'26. The actual hand press at which he worked was carefully preserved in England until 1841, despite many offers by United States citizens to purchase it. In that year the press was handed over to an American visitor in England, with a free hand to present it to the American nation, as he might think best. At the same time the donors expressed a hope, which was cordially reciprocated, that some form of subscription might be organized in the States for the foundation of a special Benjamin Franklin Pension to be devoted to the less fortunate members of the printing trade in England, to which any citizen of the United States of America would naturally have first nomination.

The recipient of the press exhibited it in Liverpool before it was shipped, and about \$1,500 out of \$3,750, required to found a pension of 10 shillings a week, was subscribed in

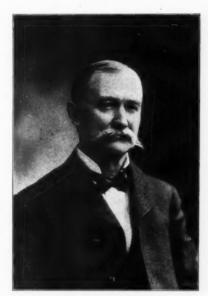
England to the Franklin Pension. The press was handed over to the United States Patent Office in 1842, and in 1883 was transferred to the National Museum in Washington.

King Edward VII. was president of the Corporation in 1895, Gladstone was twice president, and such other distinguished men have held the presidency as Charles Dickens, Sir Edward Lytton Bulwer, Benjamin Disraeli, Douglas Jerrold, the Duke of Wellington, the Duke of Cambridge, and the Archbishop of Canterbury.

RESIGNATION OF MR. W. B. McCALL, FOREMAN OF THE RAND-McNALLY COMPANY.

The many friends of W. B. McCall, for years foreman of the Rand-McNally Company, will be surprised that he has retired.

Identified as he has been for the past thirty-six years with the printing trade in Chicago, a short sketch of his successful career will not, we are sure, be considered inappropriate at this



W. B. MC CALL.

time. Born in Mount Gilead, Ohio, in 1846, his parents moving to Iowa City, Iowa, where he served his apprenticeship on the Iowa State Press, edited by the Hon. John P. Irish, of that city, now located in San Francisco, came to Chicago in 1867; he served as "devil" under Mr. Abe McCutchion on the old Chicago Evening Post, who, by the way, was one of the charter members of No. 16, and still abides with us. Worked for C. A. Blakely in the job department of the Post, when Mr. George Bagwell, now located in Hamilton, Ontario, was foreman, remaining there until 1869. Mr. A. C. Bardwell, proprietor of the Dixon (Ill.) Herald, came to Chicago in search of a man to take charge of his plant, and, upon the recommendation of Mr. Bagwell, he was offered the position, and accepted it. He continued as foreman of the Dixon Herald until 1870. Returning to Chicago he applied for employment to Mr. T. C. Haines, who was foreman at that time, but who is now superintendent of the Rand-McNally Company, and secured a position.

He was appointed foreman of the above firm about fifteen years ago. In the thirty-two years' connection with the above firm, which is the largest of its kind in the world, he has made many friends and acquaintances. Mr. McCall has always dealt leniently with the proverbial indisposition shown by so many members of the craft on Monday morning, providing

they were truthful, but would probably "soak" the comps, who produced a physician's certificate to prove that he was ill, in order to get off that day in preference to all others.

He was married to Miss Virginia L. Crippen, of Dixon, Illinois, in 1870, who died in Austin, Illinois, February 29, 1889. He was married again to Miss Julia Hendricks, of Austin, Illinois, September 30, 1891. Mrs. McCall, who was born and raised on an Indiana farm, has been conducting their farm in Ohio since September 1, 1902, and is well pleased with their new home.

He has purchased an eighty-acre farm near the place of his birth, Mount Gilead, Ohio, where he will amuse himself practicing the science of agriculture and be pleased to entertain his old friends and acquaintances any time they may call. May he have ample success in his new field of labor, and, as Rip Van Winkle would say, "live long and prosper."

T. B. Moore,

H. L. B. WILLIAM.

AMERICAN TYPE FOUNDRY TYPE STYLES.

Among the examples of new type-designs shown elsewhere in this number will be found the Curtis-Post, which is intended for magazine headings and general display. Of late magazine illustrators have adopted similar styles of lettering when larger but open letters were found requisite for their columns, but the designs have not heretofore been available for the printer's use.

The Post Monotone series is made in seven sizes. It is severely monotone in character and is adapted for the better classes of society and commercial printing, for which the smaller sizes will be especially useful.

The Della Robbia series, notice of which has already appeared in these columns, is the most elaborate of the three new styles, and is suitable for borders, ornaments and initials. The complete series of this face, including all sizes from 6-point up to 72-point, increases the flexibility of the means at the disposal of the display printer.

LIMERICKS.

"G, A. F." contributes the following limericks to the British and Colonial Printer and Stationer. Apart from the humor it will be noted that the limerick has educational value in the matter of pronunciation:

There was a young wife of Antigua,
Who said to her spouse, "What a pig you are!"
He said, "O, my queen!
Is it manners you mean,
Or do you refer to my fig-u-ar?"

And another:

There was a young lady named Cholmondely Whose aspect was buxom and colmondeley; But if any one spoke, She felt she must choke; So she always sat still and stared dolmondeley.

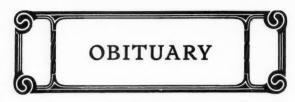
And two more:

A fox-hunting yeoman of Leicester Once bought a young filly to teicest her; She snorted and neighed Till the man was afraid, So he sold her and fervently bleicester.

A pushing young merchant of Cirencester Suffered pangs from a terrible blirencester; But his wife made him drink A gallon of ink, Which cured him at once — and he kirencester.

"WHAT MANY THOUSANDS SAY."

Every one we suppose who has an ambition to excel likes to hear kind words in regard to their work, so we will just say, as many thousands are saying every month, that The Inland Printer is as much of a fixture in this office as our presses. We have had a good many other trade journals, but there is only one Inland Printer.—F. H. McCulloch, Austin, Texas.



MOSES SWEETZER.

Moses Sweetzer, who last year gave a tract of land in Elizabethport, New Jersey, to the New York Typographical Union as a site for a home for aged and indigent printers of the United States, died at Lynn, Massachusetts, March 10, aged eighty years. Mr. Sweetzer was born in Newburyport, Massachusetts, and in 1849 established a line of packets to California. During the Civil War he conducted a store in Washington, furnishing supplies to the Union troops, and was twice captured by the Confederate forces. In 1868 he went into the oil business in Parkersburg, West Virginia, and was president of the Sweetzer Oil Company until it was absorbed by the Standard Oil Company.

JOSEPH WILSON FRANKS.

Joseph Wilson Franks, who set the first line of type on the Chicago *Tribune*, in 1847, and who pulled the first issue off the old hand press, died at his home in Peoria, Illinois, February 25. Mr. Franks was born in Newark, England, April 1, 1829, and came to Chicago when he was fourteen years old. He was married in 1865 to Nanno Barrett, at Detroit, Michigan. In 1872 he established the job printing-house of J. W. Franks & Sons, which has grown until it is to-day one of the largest firms in the State. He is survived by a widow and three sons, one of whom is Fred D. Franks, Chicago *Record-Herald*.

THE TAGALOG LANGUAGE.

Tagalog is the principal dialect of the Christian and civilized Filipinos, who constitute about eighty per cent of the inhabitants of the Philippine archipelago. Buckle quotes an opinion of W. von Humboldt that it is the most perfect form of all the Malayo-Polynesian tongues. According to Deniker, "it is largely superseding the other dialects, having already displaced Bicol in the north of the province of Camarine, Bisayan on Marinduque Island, etc." Perhaps it would be better to say that dialectic variety is disappearing under the influence of closer intercourse and a common national spirit, for Bisayan, Ilocoan, Tagalog, etc., are in fact a group of related dialects springing from a single Malayan stock. Middleton, a Catholic priest who recently delivered a lecture on this subject before the Philobiblon Club, of Philadelphia, says: "The various dialects are twenty-seven in number, all, however, akin in their common stock, Malay, of which these idioms or patois are daughters, yet with countless sharply marked differences between one another."

Philologists classify Tagalog in the Malayo-Polynesian family. Its radical elements are dissyllabic, and reduplication is a marked feature in its grammatical structure. It belongs to the agglutinative class of languages, being exceedingly rich in determinative particles which modify meaning when added to roots. In its present form it shows the influence of Spanish and Chinese contact. Its very alphabet is Latin, instead of the original Arabic. Except native scholars and a few foreigners like Blumentritt and certain Spanish monks, there are none competent to discuss a language which, for weal or woe, has become a part of American thought and life.

The following statements are based on a study of a "Me odo Teo ico-Practico, para Aprender e Languaje Tagalo," published some twelve years ago and by some attributed, incorrectly, however, to the gifted and lamented Dr. Jose Rizal:

First. Phonology.—Tagalog has the three primitive vowel sounds, a, i, u, which are characteristic of the European branch

of the Aryan family. The other vowel sounds, e and o, are used in printing, and chiefly in words of Spanish origin, but they are pronounced like i and u, respectively. There are fifteen simple and two compound consonant sounds, namely, b, c, d, g, h, l, m, n, p, q, r, s, t, v, y, ch and ng. Of the compound consonants, ch occurs only in Chinese words, but ng is a characteristic Tagalog sound.

In speaking, the natives use a semi-falsetto, nasal intonation, "as if," says Rizal, "they were gently scolding one another."

Second. Morphology.— The most noticeable structural feature of the language is its wealth of radicals, which, by the addition of prefixes or suffixes, or both, become capable of wide application. A radical becomes an adjective if ma is prefixed and an abstract noun if ca is prefixed and an suffixed. For example:

the radical buti, good; mabuti lalaqi, good man; cabutihan, goodness.

The well-known name of the Philippine revolutionary society, Catipunan, is an abstract noun of this formation and means society or union.

The suffix an added to the name of a thing signifies the container of that thing, thus:

bating, bell; batingan, belfry.

The prefix mag with the duplication of the first syllable of the name of a thing, denotes the person who deals in or does that thing, thus:

alac, wine; magaalac, wine dealer.

The article is inflexible, as in English. The, ang.

Number and gender are not grammatical. The word manga
is used to denote plurality, thus:

tauo, man; ang manga tauo, the men.

Gender is based on sex, and hence is not expressed grammatically, except that, when a word is common to both sexes, distinction is made by adding the word lalaqi (man or male), or the word babay (female or woman).

The pronouns are never suppressed. They are numerous and explicit, and even avoid the ambiguity of English pronouns. For example, we (meaning the speaker and the person addressed) is tayo; but if the hearer is excluded, it is cami. Like the old English and modern Germans, the Tagals use the second person plural in addressing others of equal social standing, and the second person singular for inferiors or for intimate friends or relations.

The numerals are complete, the units being expressed each by a single word, the tens by the word labin before the corresponding unit, and the multiples by adding the word poo after the unit. Ordinals are formed from the cardinals by prefixing ica. Thus:

ualo, eight; labin ualo, eighteen; ualong poo, eighty; ica ualo, eighth.

Adjectives are generally formed by prefixing ma to the root, though there are of course many primitive adjectives. Comparison is expressed by duplication either of the first syllable or of the entire radical. Thus:

mabuti, good; mabubuti, best.

The verbs are active, passive, reflexive and impersonal. Their various moods and tenses are expressed partly by prefixes to the root and partly by duplicating one or more syllables of the root. Thus:

The root aral means study; mag-aral, to study; nag-a-aral aco, I study; mag-a-aral aco, I shall study. The particle pag prefixed to the root changes the verb into a substantive; thus:

ang pag-aral, the studying.

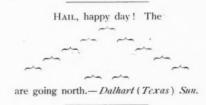
From all this it will be seen that the Tagalog language has reached a considerable development. But whether the development of a language is an index of the mental capacity of the people is not clear. Chinese is a poorly developed language, but the Chinese have a literature and a culture. On the other hand, highly developed languages have been found among the American aborigines who were devoid of both literature and culture. Whitney says: "On the whole, the value and rank of a language are determined by what its users have made it do."

That the Filipinos have only scant literature and that their culture (which is real) is not indigenous must be admitted, but that they have great capabilities must also be conceded. That they are as a race superior to the Chinese should not be gainsaid by any one who is not prepared to deny that three centuries of close contact with European civilization can have beneficial results. Their fondness for ballads, music and drama (I speak of the uncultured natives) indicates the existence of soul which must find expression under favorable circumstances. The poverty of their genius is, to my mind, sufficiently accounted for by the fact that they have always been a subject race.

Whether the attempt which is now being made "to submerge the archipelago under a wave of English education" be successful or not, the Tagalog language will probably persist. I have been told by an officer of the first American troops sent to the Philippines, who had many opportunities of meeting Aguinaldo, that the Filipino general resented being addressed in Spanish, and said that his people had their own language, which should be recognized. This spirit will keep alive Tagalog as it has been kept alive under three hundred years of Spanish dominion.

The Manila Renacimiento, of June 26, 1902, states that a number of enthusiastic young Filipinos have organized a Sociedad de Escritares Tagalos, and gives a list of Tagalog works published by them. The Serranos, father and son (the latter being still alive and, up to the American occupation, being principal of the normal school in Manila), have published a good Tagalog-Spanish dictionary. It may be also mentioned that there are several newspapers published at the present time either wholly or partly in Tagalog.

Though the printing-press was set up in the Philippines as early as 1603, its products up to recent years in the Tagalog language have been chiefly church and school books written by the monks.— The Educational Review.



HIS BEST FRIEND.

Received your card notifying me that I must cash up or lose my best friend, so here comes your percentage of my business, which it has earned a great many times over. I came here as foreman and then became manager, and am now the editor and publisher of the oldest and best paper in St. Clair county. I have the PRINTER to thank for a great deal of this, so you can see how cheerfully I send the remittance. I wish you as great a success in the future as you have had in the past.— Charles C. Parker, the St. Clair Republican, St. Clair. Michigan.



This department is designed exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

Another example of inventive genius in the printing line, in Denver, is the recent production of a color-plate registering system, by Elmer J. Jones, the Carson-Harper Company's foreman. His invention is especially adapted to wood base cuts, and is adjustable to fit any sized plate in a minute's time, each plate having its own lock-up, independently of any other plate. It does away with loss of time in getting a perfect register. Type pages may also be run in the same



ELMER J JONES.

form with plates, as the plates are registered separately, and can be shifted to any angle without unlocking the form. Thorough tests have demonstrated the superiority of Mr. Jones' system over all registering devices in use heretofore. Mr. Jones is to be congratulated for bringing his "happy thought" into the realm of practicability.— Typographical Journal, November, 1902.

(See advertisement on page 151.)

FIFTY YEARS OF PAPERMAKING.

Holyoke, the papermaking center of the United States, for the production of writing-papers, dates for the commencement of this industry, from the erection of a small mill, by Joseph C. Parsons, in the year 1853. During the half century that has passed, this pioneer paper-mill has, by the excellence of its products, grown from this small beginning, to the model establishment, illustrated on another page, and which is conceded to be the largest and best-equipped mill in the world, making bonds, linens and ledger papers exclusively.

In the year 1881, they placed upon the market the brand known as "Parsons Scotch linen ledger," and it is a fact well known to the paper and blank-book trade, that in the introduction of a ledger paper, and creating a demand for the same for county and State records, merchants and bankers' ledgers, but few manufacturers have been successful, and this company is to be congratulated on the remarkable success it has achieved. The brand of "Scotch linen ledger" is well known, and in demand, wherever a blank-book is made in the United States and Canada.

It is evident that only a paper made of the best possible material, and of uniform quality in strength of fiber and of finish, in short, possessed of all those qualities which are required for permanent records, could have secured this high reputation and staple demand.

This company also makes a very complete line of bond papers, comprising the following brands: "Treasury," "Old Hampden" and "Mercantile" bonds. They, too, are recognized by the trade, as possessing superior excellence for the special work for which they are designed. To produce the required surface for steel plate printing, art lithography, etc., each sheet is finished by placing between plates and subjected to great pressure, a slow and expensive method, but one which insures perfection of surface, either for printing or writing thereon.

In addition to the foregoing well-known brands, they are now introducing a new correspondence paper, known as "Parsons linen," and such are the facilities for producing high-grade specialties, that the trade has at once recognized that this new brand is destined to meet with a ready sale among that class of consumers who look for the best.

NEW PILE TYPE CROSS PAPER FEEDER.

The American Paper Feeder Company show a cut of their pile type cross feeder on another page of this issue of The Inland Printer.

In this feeder are embodied the same principles of separation, control and delivery as contained in their continuous feeder which made such a remarkable record at the Mechanics' Fair, in Boston, recently, and which was described in the December issue of this journal.

In offering a feeder of the continuous pattern the builders realized they were running counter to a prejudice held by the trade generally, against that type of machine. But the favor with which it was received, notwithstanding the prejudice against its type, verified the inventor's claim that a purely mechanical feeder could be produced which would be automatic, simple and efficient.

In view of the hearty response the first public announcement of the continuous feeder received from the trade, they are encouraged to anticipate a very large immediate business on the pile type machine. The builders state that not only have inquiries been received from all over the United States and from four European countries, but business has been offered far in excess of their expectations. This pile type feeder contains the same principles as the continuous, differing only in that it takes the sheet from a square pile, while the continuous feeder draws the sheet from a progressing combed bank of paper. Each style machine has its particular place and will find favor according to the demands of the special requirements, where automatic feed can be used.

The pile type feeder has no tapes — uses neither electricity, compressed air, suction nor rubber. It delivers the sheet under absolute control from pile of paper to press-grippers. It handles paper of any weight heavier than tissue and lighter than cardboard. The piling-table is raised and lowered by power and automatically stops where desired without attention from operator.

As there are no adjustments for different weights, surfaces or quality of paper the builders state a distinct saving of time is effected on the very shortest runs over hand feed.

The manufacturers claim they have produced a machine that places automatic feed on the same plane as the modern press, easy to operate, certain in its action and dependable under all conditions.

WANT ADVERTISEMENTS.

We will receive want advertisements for The Inland Printer at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less, 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order to Insure Insertion in current number. The insertion of ads, received in Chicago later than the 18th of the month preceding publication not guaranteed.

BOOKS.

A CARD INDEX SYSTEM as applied to printing-office management; simple, accurate and decidedly labor-saving; determining cost of production a simple problem; our new book, "Starting a Printing Office," gives full explanation; 92 pages; postpaid, \$1.50. JACKSON PRINT SHOP, Waterbury, Conn.

AMERICAN PRINTER, monthly, 20 cents a copy, \$2 a year. Publicity for Printers, \$1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall Place, New York.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume 1, containing 230 advertisements submitted in a contest conducted by The Inland Printer, the result of which was announced in May, 1899. Contains the designs and the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 634 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the Art Student, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of this subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of The Inland Printer. 150 pages; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER COMPANY.

LINOTYPE MANUAL. A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. 50 cents. THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY. The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samnies of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated with progressive proofs. Light-brown buckram, gold embossed. Revised edition. \$2. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING. Written by P. J. Lawlor and published under the name, "Embossing Made Easy," We have had this book thoroughly revised and brought up to date and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools and a diagram showing the operation of the dies when pit on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS. By Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices. By William J. Kelly. The only complete and
authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions.
Full cloth. 140 pages. \$1.50. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER—The standard work on color-printing in America. By J. F. Earhart. A veritable work of art, 81/4 by 101/2 inches, 137 pages of type matter, 90 color-plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Only a few copies left. Price, \$10 (reduced from \$15). THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N—Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyât of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyât, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9¾. Art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown india ooze leather, \$4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER COMPANY. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

VOLUME XXX—We have secured several copies of The Inland PRINTER, from October, 1902, to February, 1903, inclusive, and if you need one or more to complete your files, they will be sent on receipt of price, 25 cents each. THE INLAND PRINTER COMPANY,

WANTED — Volume XXVI of THE INLAND PRINTER, unbound; will exchange current subscription for them; must be in good condition. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without xtra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FINE OPENING with positions for two A1 platen pressmen with \$750 to \$1,000, in company forming for the manufacture of a plate specialty and high-grade bank and commercial work; one to 'take charge'; pledged members respectively—a capitalist, banker, merchant and expert solicitor. BANKERS' CHECK CO., Des Moines, Iowa.

FOR SALE — A large book and job printing office plant in Richmond, Ind. Now in hands of receiver; 5 cylinders, 2 jobbers, gas engine, power cutter, wire stitcher, and enough material to equip 3 or 4 country offices; will be sold together or separately. Write for list of material. LEROY KELLY, Receiver, Richmond, Indiana.

FOR SALE—County seat Republican paper and job plant; annual income more than half of purchase price; \$1,500 cash, balance on time. L 60.

FOR SALE -- First-class job office in large manufacturing city; fine run of work; write for inventory, price, etc. L 208.

FOR SALE—Job plant, weekly newspaper with building; circulation 500; annual business, \$1,600; wish to engage other business. SUN, Summerfield, Kan.

FOR SALE — Half stock in incorporated bindery in Wisconsin, including management; \$2,000; elegant chance for practical binder; good patented specialties; always busy; principal trade with public institutions and no bad accounts; mostly mail orders; paying big dividends; closest investigation courted. L 343.

FOR SALE — Modern job plant netting \$1,200 and growing; central location in thriving city; \$1,600; terms reasonable. L 298.

FOR SALE—One of the best newspaper and job offices in Kansas—Republican; elegant business; brick building; price, \$5,000. T. H. BAIN, 630 Kansas ave., Topeka.

Steel Die and Copperplate Work Our new Trade Catalogue, just inspressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSING CO. 7 Lock Street, BUFFALO, N. Y.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be for-warded unless necessary postage is sent us.

FOR SALE—Printing business in Northern Illinois manufacturing city of 6,000; plant consists of pony cylinder, jobbers, cutter, stitcher, 5 h.-p. gasoline engine, typewriter, safe, body type and a splendid layout of late job faces, such as Roycroft, MacFarland, MacFarland tlatic series, borders, etc.; annual business exceeds \$4,500, and can grow; \$770 for first 2 months of 1903; prices good, no competition worth mentioning, fine place for a home; good for \$1,200 a year to active printer; price, \$2,000 cash. Investigate if you have the money. L 324.

FOR SALE—The job printing-office and bookbindery of the Peerless Printing & Manufacturing Co. of this city, and all stock; large job office; only bookbindery in this city; must be sold at once to close bankruptcy proceedings in United States court; appraised at \$1,846, and can be sold at 75 per cent of the appraisement for cash only Apply to LUTHER B. YAPLE, Trustee, Chillicothe, Ohio.

FOR SALE — Well-established, paying electrotype plant at a bargain; must be sold; machinery in good condition; no competition and large field. Write M 97.

GOOD PAYING COUNTRY WEEKLY for sale. P. H. BABCOCK, Box 317, Davenport, Iowa.

HENRY A. ANGER, well-known art printer, is desirous to return to his old home in Wisconsin, and therefore offers for sale his fine plant and positively established business in Denver; \$3,500 takes a business worth a great deal more; are doing a business of \$1,000 per month; a thorough investigation is courted. 1340 Lawrence st., Denver.

1 WISH TO RETIRE, and will sell my job office cheap; doing \$5,000 annually; city of 200,000. L 326.

JOB PRINTERY in lively Illinois city; 2 presses, plenty good material; expenses low; \$600 cash required. L 104.

LINOTYPE, clear, doing \$100 week, custom work; all one measure—but one change a week; best thing ever offered; \$2,500 cash will handle it. L 348.

NEWSPAPER FOR SALE — Republican weekly in one of the best county seat towns in Iowa; must sell on account of ill health. L 313.

TO PRINTERS—I wish to establish a first-class cold stereotyping plant in a city not at present provided with platemaking facilities, where such an enterprise would be appreciated and supported and where the leading printers would be willing to subscribe for a small amount of stock in the business. My process enables me to make first-class plates from type, engravings, wood type, wood engravings, rulework, etc., without heating or otherwise injuring or even soiling the originals. I would be pleased to correspond with interested printers or publishers and to such will demonstrate the merit of my process and furnish unquestioned references. L 317.

WANTED—Bookbinder to buy working interest in good paying print-ing-office; all equal partners; your interest will earn what you pay for it in 18 months, besides good wages. F. A. EDWARDS, Herald Office, El Paso, Texas.

WANTED — Practical printer with from \$5,000 to \$10,000 to take place of retired partner in well-established printing, lithograph and blank-book establishment; must be competent to make estimates and supervise working departments; excellent opening for ambitious young supervise wor man. L 310.

\$1,500 cash will buy a photoengraver's and stereotyper's business in the prosperous city of Vancouver; no competition; good connection. HENTON, Vancouver, B. C.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—Baggage Check Machine for printing checks from roll; this machine prints 2 sides, perforates, punches strap hole, numbers in 2 colors, can be used for printing counterfoil check books; for further particulars write THE TIMES PRINTING CO., Hamilton, Canada

FOR SALE CHEAP — Levy screen, 133 per inch, size 7 by 9; ruling machine for engraving. L 295.

FOR SALE CHEAP — Three Adams presses, 28 by 43, or 31 by 44. Every book-printing establishment needs a couple of these presses for very short runs and deckle-edged paper; also for sale, two Hydraulic presses. J. J. LITTLE & CO., New York.

FOR SALE — No. 2 Campbell litho. press, will print 28 by 42, in first-class condition; also hand press, size of bed 25 by 32. Write for particulars. GREELEY PRINTERY OF ST. LOUIS, St. Louis, Mo.

FOR SALE—Two Empire typesetting machines (8 and 10 point), complete with cases and distributors; cheap for cash, or on liberal terms. Address EMPIRE, Postoffice Box 1454, New York city.

7 by 11 PEARL PRINTING PRESS and outfit; used very little; good discount. CHAS. E. MOODY, 9 Charter st., Newburyport, Mass.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

warded unless necessary postage is sent us.

ANY ONE PERMANENTLY CONNECTED with a newspaper in any town or city of less than 10,000 inhabitants can make good money, in addition to his salary, by cooperating with us; no canvassing or word or expense of any kind; we simply want your influence; all you will have to do is to explain our proposition to a few people who will call on you; your regular work will not be interfered with in any way; from \$\\$ to \$\frac{1}{2}\$ a week can be easily made; a very unusual and strictly giltedged opportunity for one enterprising printer in each town; particulars free; state what position you hold. ROOM 608, Lippincott bldg.,

AN EFFICIENT FOREMAN wanted for large New York composing-room; also for pressroom. Enclose references and complete infor-mation. A 306.

ARTISTIC AD.-SETTER wanted in New York; also office man who can estimate and a solicitor; first-class. A 302.

ELECTROTYPER — FOREMAN FINISHER, first-class mechanic, qualified to systematically manage medium-sized shop; must be sufficiently conversant with all branches of the trade to exact highest standard of workmanship from men; good position for a good man; give age, experience, places of past employment, salary, etc. L 178.

ENGRAVER — An eastern foundry has vacancy for a type engraver; steady place for a competent man; address, with particulars as to experience, in confidence, L 342.

FOUR GOOD COMPOSITORS, accustomed to the setting of high-grade advertisements, catalogue covers, titles, etc., and thoroughly familiar with the making-up of pages, forms, etc., can find steady employment at good wages; if you can fill the bill, are sober and industrious, and union men, address the PRINTING DEPARTMENT, EVENING WISCONSIN, Milwaukee, Wis.

JOB COMPOSITOR — For neat displaywork; state single or married, and wages expected. BROWN & WHITAKER, Hamilton, Ohio.

I HAVE COMMISSIONS to place several high-class men with all-round knowledge of the printing business, at salaries of \$1,500 to \$4,000. Give full particulars. W. R. COCHRANE, care N. Y. Master Printers' Association, 320 Broadway, New York.

NEW YORK CITY OFFICE wants an extra good Linotype operator; also accurate proofreader; state experience fully; send references.

PHOTOGRAPHER WANTED — Must be strictly temperate, reliable and a genuine hustler, capable of turning out the highest grade of work; to the right man we offer a permanent and pleasant position, with fine prospects for promotion. Apply with full particulars and references to MARING & BLAKE, 313 Occidental ave., Seattle, Wash. PRESSMAN, capable of taking charge; half-tone and colorwork; steady job; non-union. L 287.

PRINTER WANTED — All-round man to take charge mechanical department newspaper and job plant; no boozers or cigarette smokers need apply. L 312.

TWO GOOD JOB PRINTERS, capable of doing up-to-date work. THE EBBERT & RICHARDSON CO., Cincinnati.

WANTED—AI man, the best the market affords, to assist in advertising department by taking entire charge of the printing; one who can buy printing and make catalogues from the ground up; thoroughly familiar with the best kinds of printing and engraving and qualified to buy that sort to the best advantage; must be familiar with paper sizes, values, up to date in every way. To the right man a good position with a good future, with one of the largest mercantile houses in Chicago is open—a house that is constantly getting out catalogues and other printed matter in very large quantities. In replying, state age and experience in detail. All applications considered confidential. Address Z. Y., 811 Boyce Bldg., Chicago.

WANTED—A first-class and experienced solicitor; must understand fully the requirements for high-grade catalogue engraving and printing; one having an acquaintance among the trade and competent to estimate. Address, with full particulars as to experience and salary expected, L 301.

WANTED — All-round bookbinder and ruler. THE FREEMAN, Kingston, N. Y.

WANTED — First-class compositors for high-grade jobwork; state salary expected. L 311.

WANTED — First-class half-tone finisher; steady position with A1 house assured to good man. L 291.

WANTED — Good pressman, capable of handling all kinds of high-grade work; send samples and salary expected, also references. A 311.

WANTED — Pressroom foreman, 2 job compositors, 1 embosser. HILL EL IMPRESOR AMERICANO, Calle de Dr. Mier Num. 57, Monterey, Mexico.

WANTED — Salesmen calling on printing and bookbinding trades to sell brass type on commission. MISSOURI BRASS TYPE FDRY. CO., St. Louis, Mo.

WANTED — Thoroughly competent compositor on commercial jobwork; union; scale is \$21.40. P. O. BOX 719, Portland, Oregon.

WE WANT a superintendent who understands estimating and who can take charge of a large contracting business; must thoroughly understand all the ins and outs of high-grade printing; be able to originate ideas, color effects and execute work rapidly; must be practical and with good executive ability; chances for advancement and life opportunity to the right man; reply in detail with salary to start, age, experience and photograph (which will be returned); strictly confidential; east of New York. L 117.

WORKING FOREMAN — An all-round bookbinder; must be a par-ticularly good finisher, who can rule and forward when necessary; must understand modern library binding and be competent to foremanize a modern plant of 12 hands; Western city; union office; wages \$25 per week. L 315.

YOUNG MAN, 25 to 40, who understands printing, binding and lith-ographing business, can make estimates or go on road; good situation with first-class house. L 289,

SITUATIONS WANTED.

ARE YOU IN NEED OF ANY CLASS OF EMPLOYES IN YOUR BUSINESS? THE INLAND PRINTER is in receipt of a great many inquiries for situations from men in all departments of the printing trades. If you are in need of workmen, write to The Inland Printer Company, 212 Monroe street, Chicago, and a blank will be sent you for a specification of your wants. You will be placed in communication with men who can meet your requirements at once. Strictly confidential.

SITUATIONS WANTED.

A COMPETENT CIRCULATOR wants charge of a 4,000 to 6,000 daily circulation; has worked on a large city daily. L 299.

A GOOD RELIABLE STEREOTYPER wants steady position on morn-

A PRACTICAL up-to-date electrotyper with capital would like to start a first-class electrotype foundry. M 280.

A PROCESS ENGRAVER, practical in all branches, 12 years' experience, sober, reliable, is open for engagement May 1; capable to take charge of plant or operating, including 3-color work. L 339.

A YOUNG MAN wants situation in art department of newspaper where he can learn newspaper illustrating. L 331.

ALL-ROUND COUNTRY PRINTER wants position or would lease paper; 18 years' experience. J. A. MAHURAN, Garden City, Kan. AM OPEN TO PROPOSITION as manager, assistant manager, super-intendent, perhaps sales manager; excellent experience; best ref-erences; practical man. L 272.

AN At UP-TO-DATE JOB MAN who can do anything in the printing line seeks new fields; knows something of stock and estimating; small city preferred; union man; sober and reliable. L 308.

ARTIST, wash, pen-and-ink, figure, portrait, letter, desires position with engraving or publishing house; wood engraver. L 327.

ASSISTANT MANAGER—Position wanted by young man of 26, with 9 years' experience in managing bindery and printing department; competent to estimate on all kinds of work. L 252.

BOOKBINDER, capable and experienced, able to take charge as super-intendent or foreman of any bindery; prefer West or Southwest.

CIRCULATION MANAGER, 25, 7 years' experience, desires to change to larger paper; 5 years in present position. L 329.

CYLINDER PRESSMAN, first-class half-tone and colorwork, desires to change; best reference, steady, sober, union; West preferred. L 62.

ENGRAVER — All-round stationery man on steel, copper and die work, script, square lettering and acid work, at present holding responsible position, wishes to make a change. L 316.

FOREMAN — Economical manager, artistic compositor, up to date in every respect, close estimator, familiar with all classes of machine composition, temperate, references. L 335.

HALF-TONE PRESSMAN, who can do the finest half-tone and book work, wishes to make a change; capable of taking charge; good reference as to character and ability. L 320.

LINOTYPE MACHINIST-OPERATOR desires position to increase speed; good mechanical knowledge; 3,200 at present; union; will go anywhere. L 231.

LINOTYPE MACHINIST-OPERATOR, steady and reliable, can set 4,500 ems per hour; good experience as machinist; reference. L 334.

LINOTYPE MACHINIST, many years' experience; references, union.

LINOTYPE MACHINIST with 6 years' experience desires a change.

LINOTYPE OPERATOR desires permanent situation; union, married; also am an ad.-man and a make-up. R. I. B., 855 Hurd ave., findlay, Ohio.

NO EXPERIMENTING ANY MORE—3-color plant will be fitted up by a most capable and practical 3-color engraver, who had the formerly the Osgood Colortype Co., of Chicago; all the new improvements and secrets in making 3-color plates and how to print them will be furnished; success will be guaranteed; I am making a business of fitting up 3-color plants and will instruct your men how to make 3-color plates. 3-color filters sold on obligation. BERNHARD LUD-WIG, 4171 3d ave, New York city.

OPERATOR-MACHINIST, now employed, desires change; country town preferred; all-round printer, proofreader, etc.; swift, accurate, married, sober, union. L 290.

OPERATOR MACHINIST of 10 years' experience desires day situa-tion west of Mississippi; 5,000 brevier hour; married, temperate, union. L 125.

PHOTOENGRAVER, first-class router, good workman, also experienced in other branches of photoengraving. L 165.

POSITION as artist or cartoonist on daily; have had number of years' experience; will submit samples and references. L 325.

POSITION AS SUPERINTENDENT in publishing house; thorough, practical man; many years' experience in mechanical departments, and thoroughly understands color processes and notary work; good executive ability and reliable. L 297.

PRESSMAN, CYLINDER, on all kinds of work, also color, desires position with up-to-date house; capable to take charge. L 172.

PRESSMAN, half-tone, magazine and catalogue work, wishes position in Philadelphia with first-class concern; union, married; write for particulars. L 328.

PRESSMAN, steady and reliable, wishes permanent situation in some small town anywhere. L 321.

PRESSMAN — Young man, with 15 years' experience at various branches of printing business, would like position as under-pressman with chance of advancement; strictly sober and industrious. L 323.

PRINTER — Young man with 10 years' experience in good shops would like employment that offers greater opportunities for advancement; send me your proposition. L 294.

PROOFREADER — A-1 in catalogue and jobwork; best references. A. H., 174 W. Central, St. Paul.

SITUATION WANTED by first-class web pressman, to take charge; had charge of Boston Journal for 11 years; 20 years' experience; sober and reliable. PETER SPLITHOFF, Box 3641, Boston, Mass.

SITUATION WANTED as estimator, designer, bookkeeper and general office man with firm doing the better class of work; age 30; single, energetic and well-grounded in printing-office economics; 15 years' experience in all departments; competent to design and supervise highest grade cut and colorwork; thoroughly posted in composition, presswork, stock, binding, illustrating, A-1 bookkeeper; write me; if you have more things to think of than you have time to think. I can aid you materially. L 341.

SITUATION WANTED—By first-class pressman, competent to take charge; union. M 70.

SUPPERINTENDENT—No fossil, but has had 22 years' practical and

charge; union. M 70.

SUPERINTENDENT — No fossil, but has had 22 years' practical and successful experience to fit him for position with progressive concern willing to recognize merit when proven; at present superintendent of large color house and giving entire satisfaction; strictly reliable, temperate, do not gamble or use tobacco; married, age 35; know how to buy economically and handle help and material at close and profitable figures; reliable estimator; never have had trouble with employer or employes; first-class references given and required. L 296.

SUPERINTENDENT OR FOREMAN—Thorough practical printer, 23 years' experience—12 years as foreman and superintendent—desires change; accustomed to large plant; strictly temperate; satisfactory references. P. O. Box 2190, Boston, Mass.

WANTED — Position by young, all-round country printer; West or Southwest. L 304.

WANTED — Situation by foreman; all-round printer and pressman; can buy, estimate, and take charge; 20 years' experience; references. L 112.

WEB PRESSMAN—Temperate and competent; have had charge for 10 years; best of references. L 253.
WEB PRESSMAN AND STEREOTYPER desires change; expert workman; union; refer present employer. L 303.

YOUNG MAN, 28, good job pressman, 10 years' experience, useful all around; city or country. M 285.

WANTED TO PURCHASE.

I WISH TO PURCHASE profitable job-printing plant in New England, near coast preferred; cash. M 279.

WANTED — A secondhand Mergenthaler Linotype magazine, in first-class condition; state price. GEO. FIELD, Box 549, Scranton, Pa.

MISCELLANEOUS.

A BEST PREPARED STEREOTYPE PAPER, ready for use, produces deep matrices and each matrix casts a great number of sharp plates. Manufacturer, F. SCHREINER, Plainfield, N. J.

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A COLD SIMPLEX STEREOTYPING OUTFIT, \$13,50 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat. Simpler, better, quicker, safer, easier on the type and costs no more than papier-mache. Also two engraving methods costing only \$2,50, with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. New stereo half-tone engraving method, no photowork, for \$1. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHRS, 240 East Thirty-third street, New York.

East Thirty-third street, New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings, photos, are easily and quickly made by the unskilful on common sheet zinc. Price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Hagerstown, Ind.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

JOB PRINTING-OFFICES — Use the Perfection Removable Bank and Counter Check Binder; no gumming, no springs; sell one printer in a town. Write for particulars. SHUMATE, Mfg. Sta., Lebanon, Ind. a town. Write for particulars. SHUMATE, Mig. Sta., Lebanon, Ind. OVERLAY KNIFE — This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the blade wears, cut away the covering as required. 25 cents. THE INLAND PRINTER COMPANY.

RUBBER HAND STAMPS, 5 cents line, postpaid; orders filled within 24 hours; send 5 cents for sample stamp, any wording, and copy of cut-price catalogue. R. I. MESERVE & CO., Station A., Lynn, Mass. RUBBER STAMPS 6 cents line; new catalogue of rubber type, pads, daters, agents' discount 2-cent stamp. SOUTHWESTERN RUBBER STAMP WORKS, St. Louis, Mo.

atters, agents' discount 2-cent stamp. SOUTHWESTERN RUBBER STAMP WORKS, St. Louis, Mo.

IN FOUR MONTHS (in the little city of Port Huron, Mich.), with an \$850 plant, I worked up a mailorder printing business amounting to \$50 to \$75 a week, in addition to my regular local business. Orders came from the very best class, and I promptly collected every dollar as it came due. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business five years ago to become associated with an Eastern advertising agency. Any printer anywhere can successfully same line. For \$2 I will fully explain how to start and build up such a business. I will give you all the benefit of my experience. Any young man about 'to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss—success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. If you are foreman of a shop, get this plan, submit it to your employer, and, if approved, it will probably mean more salary for you later on. Send the \$2 now. Money returned if the plan does not pan out to your entire satisfaction. HOLLIS CORBIN, 1509 Arch street, Philadelphia.

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The Typothetæ of Cincinnati having established a Bureau of Labor, desires the names and addresses of compositors and pressmen who are unemployed, or such as desire to change from their present situations.

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We have put in a Roughing
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are a trifle higher in price than some others, but there's a good reason for it-the quality will be remembered long after the price is forgotten

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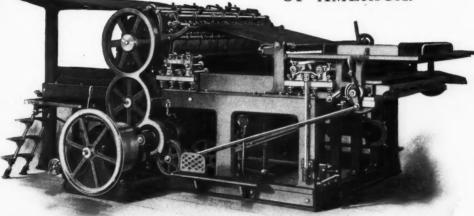
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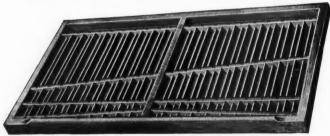


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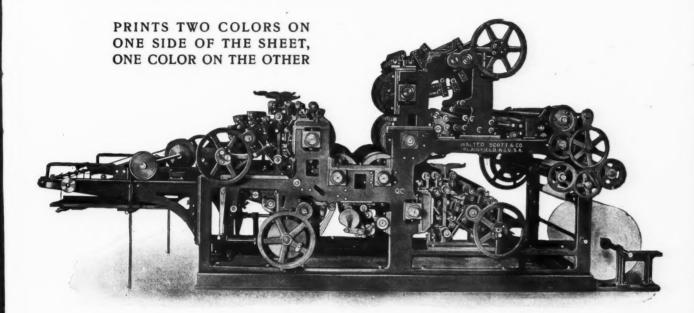
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The SCOTT All-Size Rotary Press



The Scott All-Size Rotary Press

shown here, will print Telegraph Blanks, Manifold Books, Cash Sale Books, Almanacs, Magazines, Booklets, Illustrated Supplements for Weekly Papers, in one or two colors, at a speed of six thousand sheets per hour, delivering the papers all ready for a paper cutter or folding machine.

It will print

any thickness of paper from French folio to cardboard.

We shall be pleased

to send you further particulars of the Scott All-Size Rotary Press, and, if desired, show you one in operation. Do not delay. Write us to-day.

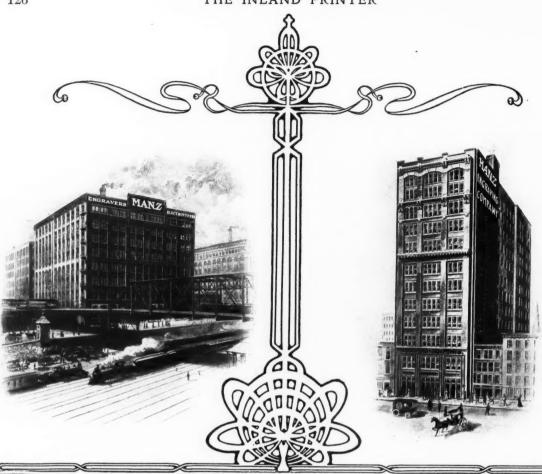
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We manufacture One and Two Color Lithographic and Aluminum Presses, Drum Cylinder, Two-Revolution Presses, Flat-Bed Perfecting, Rotary Magazine, Color and One, Two, Three, Four and Five Tiered Newspaper Presses, Stereotype and Electrotype Machinery.

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The Kramer Web



Attachment for Platen Presses

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> This Country and Even in Europe .

A good article makes FRIENDS, but a real good article makes RELATIONS - multiplies its numbers. And several of these machines in a print shop make as interesting and prosperous FAMILY as the printer can get together.

Commercial PTINIANS,
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DEAR SIRS:—We are to-day working the Kramer Web Attachment which has been put on our machine, and it gives us pleasure to say that we are much pleased with results. We don't think there is any doubt about the machine being Very truly yours,
a great money-maker for the printer.
G. G. WILLIAMS PRINTING CO., LTD.
By G. G. WILLIAMS.

J. C. BLAIR CO., Manufacturing Stationers,
HUNTINGDON, PA., February 13, 1903.
THE KRAMER WEB CO., BOURSE BLDG, PHILADELPHIA. PA.
DEAR SIRS:—From the short experience we have had with the Kramer Web
Attachment for Platen Presses we are pleased to advise that it has proven very
satisfactory. The Attachment works cleanly, rapidly and satisfactorily. It is a
good mechanical device for printing on Platen Presses.
Wishing you deserved success, I beg to remain.

PRINTING DEPARTMENT OF KEASBY & MATTISON CO., AMBLER, PA., November 22, 1001.

THE KRAMER WEB CO.

AMBLER, PA., November 22, 1901.

GENTLEMEN: — The Kramer Web you placed on our Geo. P. Gordon presses about four years ago is doing the work in a very satisfactory manner, and has in every respect justified all the claims you made for it. The longer re use it the better we like it, and we would not think of going back to feeding by hand.

Kespectfully yours, A. K. REIMER, Foreman, Printing Dept.



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LINEN FINISH

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PRINTERS who are up to date and are looking for something new and handsome for their customers should submit samples of Strathmore Parchment.

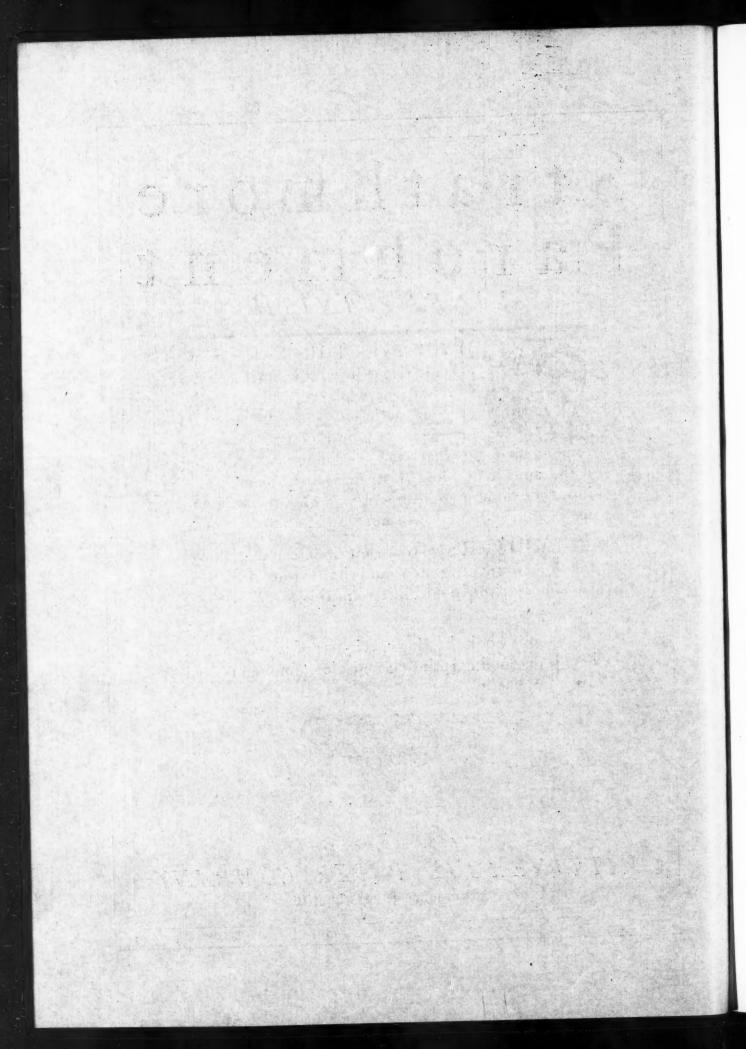
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Write for Quotations, Literature and the name of the Dealer nearest you who carries them in stock.

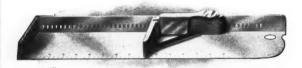
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Adjust instantly to picas or nonpareils. No job office complete without them.

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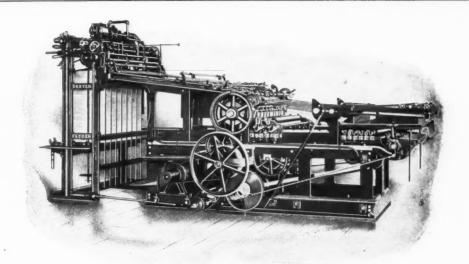
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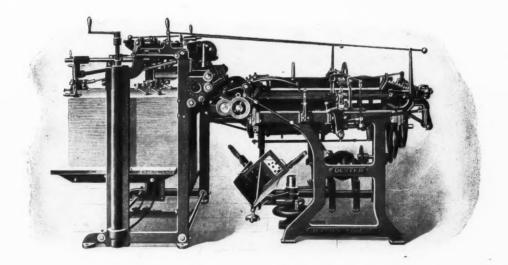
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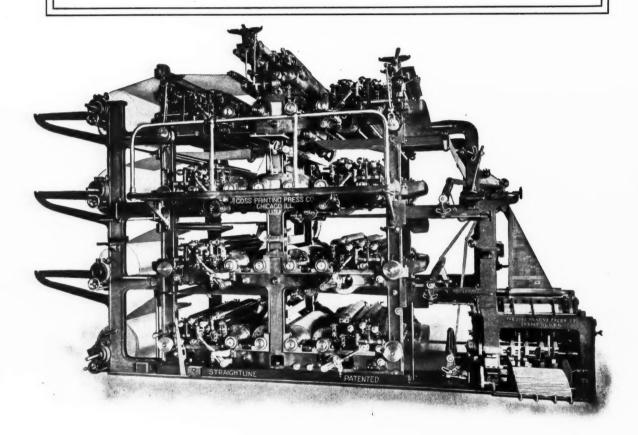
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The machine as shown will print either three or four extra colors in addition to the black; will print separate colors on different sections and associate, fold and deliver as one product.

The machine contains all of our latest *up-to-date* improvements with entirely tapeless folder. Will print all combinations of papers up to 32 pages.

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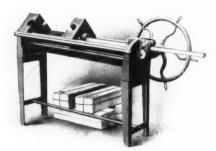
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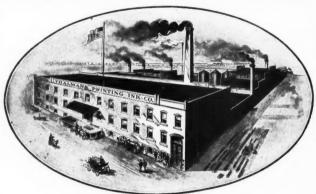
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We have a few **All-Iron Bases** fitted with diagonal lines of screw holes, adjustable clamps and screws, which will take complete forms of book or three-color work. *No Licenses are required with these Bases*. Sold at a bargain.

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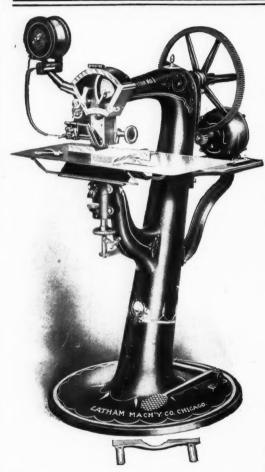
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LARGEST PRODUCERS OF WIRE STITCHERS IN THE WORLD



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with motor attached by continuous gear.
The driving pinion on motor shaft is
made of rawhide, runs noiseless, very
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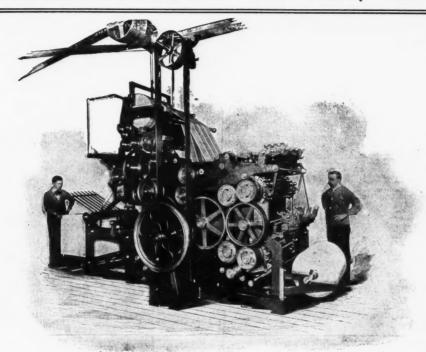
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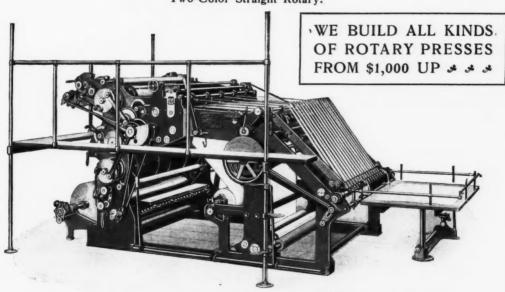
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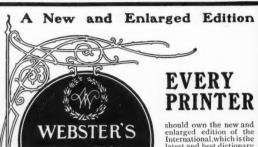


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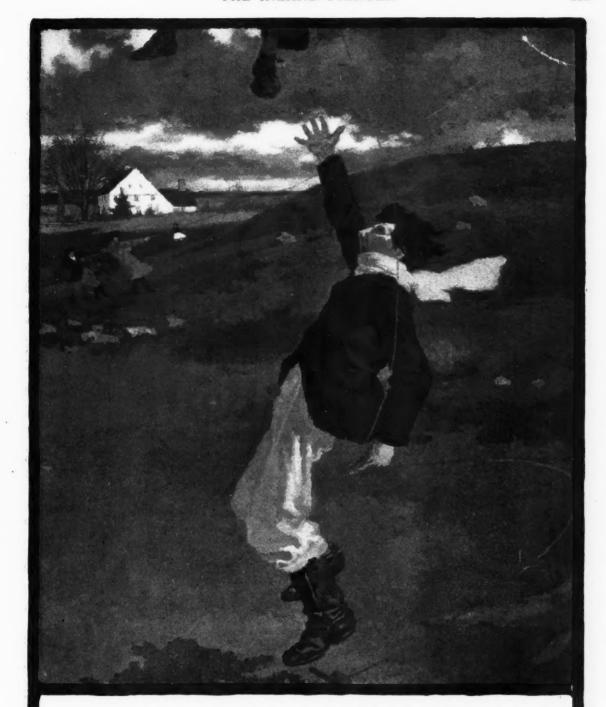
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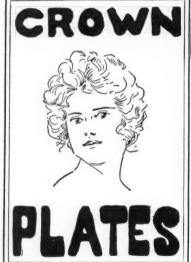
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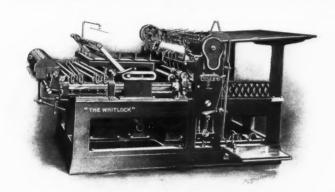
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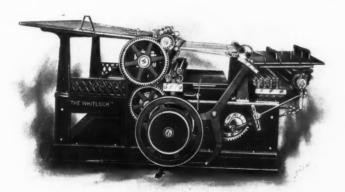
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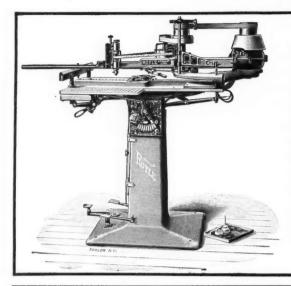
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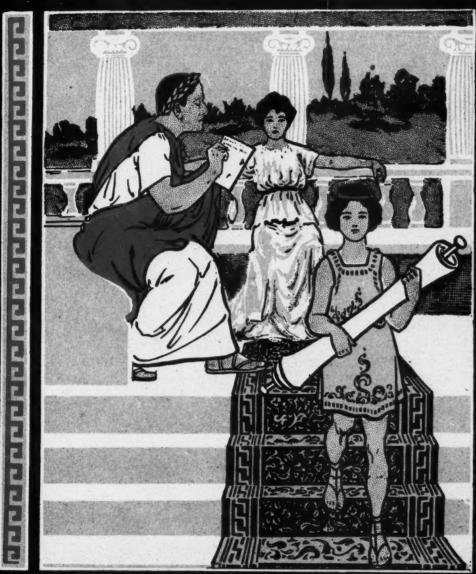
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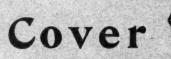
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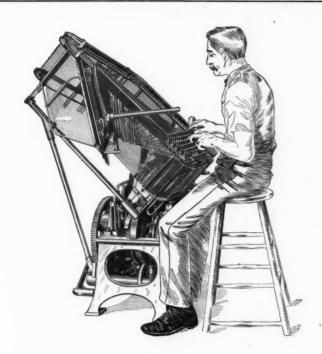
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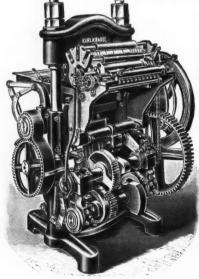
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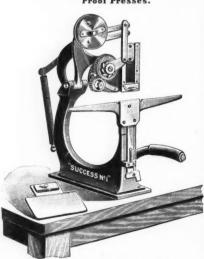
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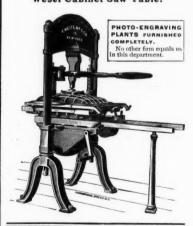
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BIG-TYPE PRINTERS TO THE TRADE. Buck, C. H. & Co., 300 Washington st., Boston. Price-list on application.

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THE VAIL LINOTYPE COMPOSING Co., Cleveland, Ohio. Largest exclusive house in the United States; highest grade of bookwork; specializing the business permits quick service and close prices.

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HICKOK, W. O., MANUFACTURING Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

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ELECTROTYPERS AND STEREOTYPERS.

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BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYFE FOUNDRY, 211 North Third street, St. Louis, Mo. Work in all branches.

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THE INLAND PRINTER BUSINESS DIRECTORY-Continued.

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American Type Founders Co. See list of branches under "Type Founders."

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Model Job Presses, parts and repairs, furnished promptly by the Robert W. Tunts Mfc. Co., 708 Chestnut street, Philadelphia, makers of the celebrated Model press, and exclusive owners of all patterns, tools and fixtures.

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THE INLAND PRINTER BUSINESS DIRECTORY-Continued.

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Flexible Tablet Glue, 15 cents per pound.

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WOOD TYPE.

American Type Founders Co. See list of branches under "Type Founders."

Hamilton Mfc. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

THE INLAND PRINTER EMPLOYMENT DEPARTMENT.

This department is established as an exchange for employes and employers in every line in the printing and allied trades. The several occupations are listed and each applicant is given a number, which is published in this column and corresponds with a file number giving the name, address and qualifications of applicant. The name and address of each applicant with his or her qualifications are printed, and the printed slips sent with discrimination to enquirers.

To keep the records clear of the names of those who no longer require the service of this department, if a request to continue is not received within three months, the name of the applicant is dropped. No fee is required for a continuance.

The date of expiration appears against each name in the printed lists.

Blank applications furnished on request, both for "Situations Wanted" and "Situations Vacant."

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Machinists — 1, 2, 3, 4, 5, 6, 7, 8.

Yes Parvers — 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11,

JOB PRINTER — 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11,

Engravers — Half-tone Etcher — 1. Pressmen — 1, 2, 3.

SUPERINTENDENTS - 1, 2, 3, 4, 5, 6, 7, 8, EDITOR — 1, 2. MAKE-UP — 1, 2, 3, 4, 5-

HAND COMPOSITOR -

BOOKBINDERS — Blank-book Forwarder and Marbler — 1. PROOFREADER - 1, 2, 3.

SITUATIONS VACANT.

FOREMEN - 1, 2, 3, 4, 5, 6, 7, 8, 9. EDITORS - 1, 2.

JOB COMPOSITORS - 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. LINOTYPE — Case and Machine — 1.
SIMPLEX — 1.

PRESSMEN - 1, 2, 3, 4, 5. STONEMAN - 1.

BOOKBINDERS - Rulers - 1, 2.

Designer - 1. ENGRAVERS - Half-tone Commercial - 1.

REPORTER - I.

INK-MAKER - 1.





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Very truly yours,

LAMBERSON SHERWOOD & CO.

For Platen, Cylinder and Rotary Presses

THE RHODES BLANKET COMPANY

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The Camera is bound to be truthful, but doesn't particularize, can not emphasize. After the photographer has completed a subject that is in the least involved, the retoucher's brush must do its work before an effective reproduction can be made.

It is this after-touch of art that brings out that for which the advertiser clamors so unceasingly, detail.

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Our facilities for doing this class of work are especially complete and competent. Right results from proper copy. If the copy is not proper, we can do much to make it so. However, it's an economy to have good photographs in the first place.

Our new Poster-tone Plates will prove of interest to advertisers. Information regarding them is yours for the asking.

BARNES-CROSBY COMPANY Artists and Engravers

Offices CHICAGO—Washington Street and Fifth Avenue.

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NEW YORK—142 Fifth Avenue.



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No student will be graduated without passing a rigid examination as to his fitness to install and care for the machine he undertakes to learn.

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The fees for instruction are \$60 for the six weeks' course.

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The classes are under the direction of Mr. John S. Thompson, whose writings on the subject of machine composition are familiar to readers of THE INLAND PRINTER.

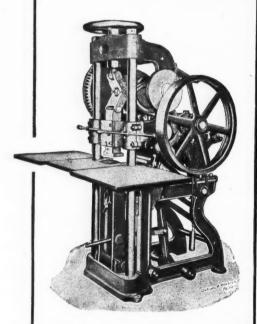
None but union printers, or apprentices in the last six weeks of their apprenticeship with a certificate from their local union, will be accepted as pupils.

Day and night classes are instructed. The day classes are held from 7:30 A. M. to 4 P. M. The night class in operating is held from 4 P. M. to 12 P. M.

For further particulars, address A. H. McQUILKIN, General Manager,

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N. E. Cor. 15th Street and Lehigh Avenue
PHILADELPHIA # # PENNSYLVANIA

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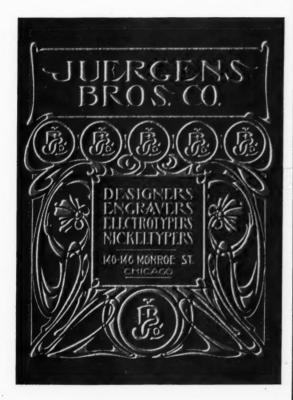


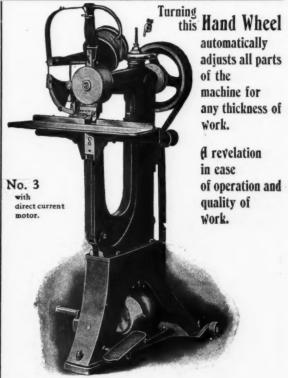
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One 7-column Washington, secondhand Two Cylinder Presses Blankets, Ink, Chases for Prouty and Monona Pre

Leverless MONONA Country Printers ATTENTION 30

We have a SPECIAL BARGAIN for some NEWSPAPER OFFICE in a good, central, live railroad town in EACH STATE. Must have good outfit of type, print a nice paper, and be a live newspaper man, and need a Power Press; there is money for him. Write quick.

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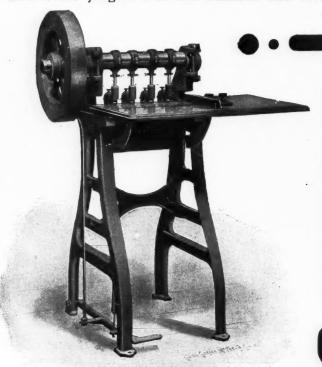
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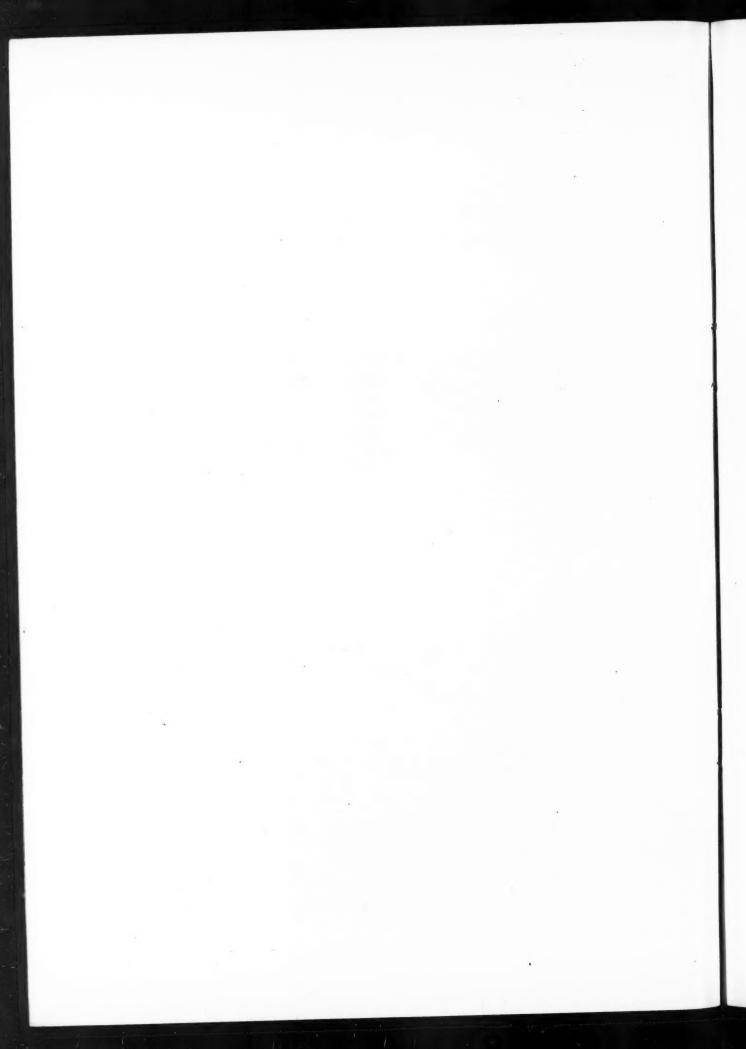
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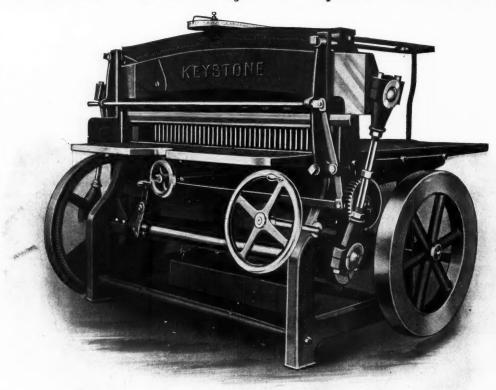
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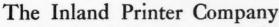
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